

## Cover Story

# Swing Era Lives Again In Great Goodman Album

Album Rating: ★★★★★

New York—They rolled out the red carpet for swing again last month. The occasion was a celebrity-studded party at Columbia's New York studio to introduce a new album with a self-explanatory title: *Benny Goodman 1937-38 Jazz Concert No. 2*.

What happened at the party is described in pictorial detail on Page 9. What happens on the records is a result of the handiwork of Bill Savory, now a Columbia Records engineer, who in the 1930s was an ardent enough Goodman fan to take a large number of Benny's network broadcasts off the air.

These airchecks, after much careful sorting (half a dozen different takes were available on the same tune in several cases), have been assembled into two 12-inch LPs.

The album is lavishly produced, with close to 5,000 words of program notes by George Avakian. It starts out with Benny's opening theme (*Let's Dance*) and a short speech by Benny; it closes with the band's famous radio-fadeout theme, Gordon Jenkins' *Goodbye*.

Of the 37 items presented, 21 are by the full band, 16 by the trio and quartet. There are only three vocals, one each by Lionel Hampton, Martha Tilton and Helen Ward.

This album represents a substantial improvement on the Carnegie collection in two respects. First, having been balanced for radio, the performances are technically far superior. Second, there are 15 numbers that were never available before on records by Benny.

There is more in this music than can be translated into black and white. Suffice it to say that the exciting freshness of swing music when it was a new music to the men that made it, new to the world that heard it, comes through in brilliant clarity and with a wonderful impact; that Harry James, Lionel Hampton, Gene Krupa, Teddy Wilson, Ziggy Elman and Benny are responsible for some inspired solos; and that Columbia deserves great credit for its part in recreating what we now can look back on as a golden era of jazz.

—The Editors

## 'Jazztime, USA' Due Out Dec. 1

New York—Coral Records will release around Dec. 1 the first volume in a projected series of studio jam sessions which are labelled *Jazztime, U.S.A.* Coincidentally this album will also provide Coral with its first 12-inch LP release.

The package features two groups, one led by Terry Gibbs and the other by Mary Lou Williams. The sides are extended jam pieces done in the Coral studio, Pythian Temple here, and recorded in the presence of an invited small studio audience which created something of a concert atmosphere for the whole.

Other musicians featured in the set are Billy Taylor, Don Elliott (who with Gibbs recorded the duo's much-heralded vibes duet on *Flying Home*), Oscar Pettiford, Kai Winding, Harold Baker, Vic Dickenson, Morris Lane, Ed Safran, Don Lamond, Howard McGhee, and others.

A riff tune called *Down Beat* also was recorded, as was a Gibbs solo on *You Don't Know What Love Is*. Three single records will be made up from the album and released on 78.

## Temptation

New York—Personal manager Dick Gabbe was reminiscing the other night at the Cafe Rouge here about his days while he was handling Jimmy Dorsey. He related a tale about Jimmy's theater date in Minneapolis in 1943, a period when JD was sizzling hot on the road.

Jimmy, on stage, was having a hard time getting started on a sax solo based on *Holiday For Strings*, made two false starts, failed to get going on both occasions, and came down front to calm his audience with some stale gags about how tough the arrangement was.

Finally, one member of the audience became bold enough to shout out, "On with the show!"

Whereupon Jimmy placidly retorted:

"You can go take (censored) for yourself. I'll do this show the (censored) way I want to."

And Claude Thornhill, who was sitting at the table taking in Gabbe's story, made an afterthought:

"I never did quite have the nerve to do that."

# Modern 'Patrons' Are Buying The Way For Young Talent

By HAL WEBMAN

New York—The discovery and development of new musical talent is beginning to shift from the hands of the music business into a circle which can be labelled a modern crop of "patrons." And, to boot, the major talent agencies, fearing the effect of time alone on their artist rosters, are conducting activated new talent programs. The total effect will bring into the public eye more youngsters in the coming months than have made the parade in many moons.

Until the late '40s, name bands were considered the major spawning grounds for new music talent. Singers and musicians alike got their fundamental education on the road to success via bandwork, and the list is too formidable to list here, though some pertinent examples would be Frank Sinatra, Dick Haymes, Jo Stafford, Hugo Winterhalter, Eddie Sauter and Bill Finegan, Jerry Gray, Ralph Flanagan, Buddy Morrow, Billy May, Ray Anthony, etc.

Since the spotlight has swung to singers and to records, the pursuit for new talent assumed new patterns designed by recording chiefs who were anxious to uncover hidden talents and felt the way to do it was to find them in hidden places. Thus the bands lost their magical appeal (to youngsters) as a center of music business orientation and, most important, exposure.

## No Incentive

And, in his attempt to survive, the bandleader has deemphasized his personnel in favor of giant self-centered treatment, so that the various maestri actually offer little or no incentive to a young singer or even a young musician or arranger, though the latter talents have little or no place else to turn to for experience except an organized band.

Today's youngsters have a new tact completely. Find an angel and make records. Makes no difference whether the angel be a former mobster or an oilman from Texas, as long as there's a guy who'll pay the way. Apparently youngsters have not had a hard time finding these patrons, for it is becoming an alarmingly large part of the contemporary recording scene whereby a discery is willing to take

(Turn to Page 19)



BEFORE HE LEFT for Europe, where he is currently entertaining GIs, Pfc. Eddie Fisher was hosted at a cocktail party at Monte Proser's La Vie En Rose in New York City. Among others who attended this big sendoff was Hugo Winterhalter, Eddie's partner on his many successful discs, whose arrangements and conducting are credited with a large degree of their success.

## Spinning With Web

# Claude Thornhill's Back And Claude Has Got Him

By HAL WEBMAN

Claude Thornhill was in town for the last couple of weeks at the Cafe Rouge of the Hotel Statler. He was breaking in his new band on the job, and, as is to be expected of a talent of his caliber, by the time he was getting ready to hit the road, this was a wonderful band.

## Bellson In London To Marry Pearl

New York—Louie Bellson, drummer with Duke Ellington's orchestra for almost two years, was due to leave temporarily last week. He planned to fly to London Nov. 15 to be married there to Pearl Bailey.

The Bellson-Bailey merger is the result of a whirlwind romance which began when they met during the Ellington band's recent engagement in Washington, just before Pearl took off for her latest British tour. She is now at London's Colony Club.

At presstime Ed Shaughnessy was the likeliest contender for a replacement in Duke's lineup.

As long as I can remember, I've been one of the loudest champions of Thornhill and his music, and I shall never stop hollering about his work. But it does seem such a shame to me that Claude has never really been able to bust through for the big returns. Sure, he's done well, better than most. But he should have done better.

So when I went down to the Cafe Rouge on several occasions these past weeks, I went there to try to put my finger on what it is that Claude is lacking, or what it is that Claude is doing too much of,

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## NY Capitol Opens For A 25G Cry

New York—The Capitol Theater here will relight its stage to present Johnnie Ray as a Christmas-New Year's attraction at the rate of \$25,000 per week plus bonuses for at least two weeks. The Weeper originally was due to play the Paramount Theater, but the latter's management objected to paying the steep tariff for Ray's services.

The Capitol is not expected to stay open permanently to stage presentations, but likely will re-open for occasional packages which the theater management determines would be beneficial to the box office.

On the Ray bill, it is quite likely that Ray Anthony's band may hold down the musical slot.

## Ruth Brown Added To B-Basie Tour

New York—Ruth Brown will probably be an added starter on the previously reported Billy Eckstine-Count Basie orch southern tour, which will begin sometime late in January or in early February.

Thrush Brown meanwhile has been signed to a five year renewal recording contract by Atlantic Records.

## Tommy Dorsey Gets A 'Week'

New York—Tommy Dorsey's 17th year as a bandleader and his 47th birthday will serve as a dual springboard for the launching of a "Tommy Dorsey Week." The chosen week is that of Nov. 17 and TD's organization has been priming the disc jockey clan with the facts and figures to lasso spinning time in behalf of the maestro.

Major point of the dual anniversary promotion is the release of Tommy's remake of a tune he introduced, *This Love Of Mine*, made anew with Gordon Jenkins' orch and chorus and TD's tram. Disc is by Decca, of course.

## Dixie Crosby Dead At 40

Los Angeles—Dixie Lee Crosby, wife of Bing, died here Nov. 1 after a long struggle with cancer. She was three days short of her 41st birthday. Bing and their four sons were at her bedside.

At the time of her marriage to Bing in 1930, Dixie was a promising movie starlet and Bing still a comparative unknown. Headlines announcing the wedding read: *Dixie Lee Marries Band Singer*.

Dixie made a couple of appearances on Decca records in duets with Bing, but had been inactive for most of the past two decades.

## 'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 1 and 10 for complete record reviews.

### POPULAR

- \*MINDY CARSON.....Barrels 'N' Barrels Of Roses (Columbia 39889.)
- \*EDDY HOWARD.....It's Worth Any Price You Pay (Mercury 70015).
- GISELLE MacKENZIE-HELEN O'CONNELL.....Water Can't Quench The Fire Of My Love (Capitol 2266).
- BUDDY MORROW.....Greyhound (Victor 20-5041).
- \*PATI PAGE.....Why Don't You Believe Me (Mercury 70025).
- \*DINAH SHORE.....Keep It A Secret (Victor 20-4992).
- JO STAFFORD.....Keep It A Secret (Columbia 29891).

### JAZZ

- BENNY GOODMAN.....1937-38 Jazz Concert #2 (Columbia 5L 180).
- WOODY HERMAN.....Perdido (Mars 400).

### RHYTHM AND BLUES

- \*CHARLES BROWN.....Rollin' Like A Pebble In The Sand (Aladdin 3157).
- \*LITTLE SYLVIA.....A Million Tears (Jubilee 5100).
- ROOSEVELT SYKES.....Security Blues (United U-129).

\*To Be Reviewed In Next Issue



By Al Martino

# Second Million Is Just As Hard To Make As The First

By AL MARTINO

No matter what they say, the second million isn't any easier to make than the first. Either is it any simpler to come up with a second hit record than it is a first. In fact, I think it's even tougher. Here's why.

When we made *Here In My Heart*, it was just one of a set of tunes we cut at a session. I was unknown and not too much was expected of me. But the record broke open. I woke up one morning to find I had a smash hit on my hands. Maybe it came too easily.

## The Heat's On

Because recently the pressure started. "You've got to find another record," people began saying. "You've got to find another one to prove you aren't just a one-record fluke. You've got to come up with something that will top *Here In My Heart*."

And they're right. I need another big hit. Not to keep working regularly—I don't think I'll ever starve as a singer after the boost I got from *Heart*—but to establish myself firmly as a good record seller and to open up some of the really top spots in the country so I can work them. It would give me that second leg to stand on, so to speak. Make me established.

So I've already begun searching and digging and scrambling for that one more big one. And believe me, it's a lot rougher to find than the first, for I can't experiment and record a lot of things and hope that one hits. Everybody's watching everything that's issued to see if I stumble, and they're comparing each side with *Heart* to see if I top it. Sort of a "Well, what are you gonna do for an en-



Al Martino

core" attitude. And that's a difficult record for me to try to top—I opened up all the way on it. What can I do now, stand on my head?

## It Ain't Easy

I'll confess it's not a comfortable spot to be in. I haven't found the record yet (although as I write this, my newest release, *In All This World*, is starting to make some noise), and I want it very badly. So I keep looking for that one tune—the one that'll hit me when I see it and I'll say, "This is it."

I need another hit. How do I get it?

## Mary Lou Breaks British Barriers

New York—Mary Lou Williams, veteran jazz pianist who has a big following overseas but has never been abroad before, sails for England Dec. 3 to make what may be a precedent-setting tour of Great Britain.

Reason for Mary Lou's admittance to the United Kingdom, despite the 18-year-old ban on American instrumentalists, is probably her qualification as an "act," though she does not dance and has very rarely sung in the past.

Deal was set by Harry Dawson of the Foster agency in London with Joe Marsolais of the Gale office here. Mary Lou starts with a Dec. 7 concert at the famed Albert Hall, will do 11 concerts in the provinces and possible dates in France and Ireland.

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## Ken Griffin Is Maestro

Chicago—Organist Ken Griffin, whose organ solo waxings have conjured up several hits on several labels (he now records for Columbia), is the latest musician to convert himself into a band leader.

Griffin will put together a 12-piece which will be oriented in the micky mouse school a la Sammy Kaye. Band will be handled by Associated Booking Corporation, and will hit the road on Dec. 12.

## Pioneer Pingitore Dies In Hollywood

Hollywood—Another old-timer, whose name is associated with the pioneer period of the band business, passed on when Mike Pingitore, banjo player with Paul Whiteman from the time Whiteman launched his first dance band in San Francisco around 1920 until Whiteman dissolved his last dance crew in the early '40s, died at his home in North Hollywood on Oct. 30.

Pingitore was 64, was survived by his wife, Elsie, and a son Carl. For the past two years he had been teaching here, and enjoying the return to popularity of his instrument. One of his last recording jobs was with the Art Mooney band's *Four Leaf Clover*, which became a novelty hit due to the unison vocal with banjo solo background.

## Arrau To Decca

New York—Claudio Arrau, noted concert pianist, has been signed to a long term exclusive recording contract by Decca's Gold Label wing. Arrau last recorded for Columbia, has not made new records for some time.

## Woody's Cry

New York—Woody Herman's got a new MGM record of *I Cried For You* on release and thereby lies a story—

Year ago when Woody was in New Orleans, he was out with band leader Leon Kellner and Beat correspondent-deejay Joe Delaney one night, and the subject of the night was the subject of the moment, Johnnie Ray.

Former recording man Delaney suggested that Woody could latch onto Ray's money-lined shirttails by trying what the threesome considered a logical follow-up to *Cry*, namely *I Cried For You*.

Next day, Woody did a noon-day sustaining WSDU radio show with Kellner and they tried the *Cried* idea out as part of it with a head arrangement and Woody featured on alto and, of course, vocals.

When Woody left town, he asked for a tape of the broadcast, submitted *Cried* as an idea to MGM recording boss Harry Meyerson, who figured it couldn't be done better than on the tapes and negotiated to obtain them. He did and the record's on its way out now.

## Axel, June Are Set At Capitol

Hollywood—Mrs. and Mrs. Axel Stordahl (she's singer June Hutton) were signed to term recording contracts by Capitol Records and already have been put into grooves by the discery.

The husband-wife team will record together, and Axel will get his first real crack at making sides of his own. He had a brief four-sided fling on Columbia at one time. It is assumed that he will continue to handle Frank Sinatra's musical affairs, whatever they may be in the future.

## Louis To Africa: Nixes 'Cabin Role

New York—Louis Armstrong's fabulously successful European tour may be prolonged slightly as a result of several offers for return dates, including several in Germany.

Now completing his tour of a dozen French towns, Louis heads for North Africa this week, playing dates Nov. 20, 21 & 22 in Casablanca, Oran and Algiers, returning to Paris the next day.

Joe Glaser recently turned down a request from Jose Ferrer and Jack Hylton for Satchmo to play the lead in the London production of *Cabin In The Sky*, opposite Pearl Bailey. According to present plans, Armstrong will be back on these shores in early December.

## Swedish Trumpeter Is Back For Good

Chicago—Rolf Ericson, Swedish trumpet ace who stirred up a storm with his article in *Down Beat* last year on why he went back home, is back in this country again—as an immigrant.

Coincidentally with his arrival, Ericson told the *Beat*, eight of the sides he cut with Svensson, Domnerus and other Swinging Swedes were set for release here in Discovery's International Jazz series.

Ericson is now leading a small combo in Urbana, near Champaign, Ill.

## SONGS FOR SALE

♦♦ Starring ♦♦

STEVE ALLEN



You know something I always used to enjoy reading?

Those old "Did you know?" articles.

You don't see them much anymore.

What say we play "Did you know?" here in our little page-two box this afternoon?

Did you know that America's first hit song was *Yankee Doodle* and to this day nobody knows who wrote it?

Did you know that *There's a Tavern In the Town* is an ancient English folk melody?

You know, of course, that (*America My Country 'Tis of Thee*) was known to the English as *God Save the King*—but did you know that no one knows who wrote either the words or the music. The melody is considered by some authorities to be over three hundred years old.

Did you know that Sir Thomas More, who is often credited with writing *Drink To Me Only With Thine Eyes*, had nothing to do with the number? Ben Jonson was the lyricist and the melody is so ancient that, like many another folk-ballad, its origin is shrouded in obscurity.

Did you know that Francis Scott Key did not write the *Star Spangled Banner* in its entirety? He created only the lyric. Three men have been credited with writing the melody, the original title of which was *To Anacreon in Heaven*. Historians have not been able to agree on which one of the trio was the actual composer.

## The Original Key

Did you know that Key originally titled his lyric *The Defense of Fort McHenry*?

Did you know that the song was not actually the national anthem until March 3, 1831 on which date President Hoover signed a bill proclaiming it as such?

Did you know that Robert Burns wrote part of the lyric to *Auld Lang Syne*? The melody? That's right: nobody knows the name of the luckless gent who wrote it. It seems safe to say that he was a Scotsman.

Did you know that *The Old Oaken Bucket* was originally a temperance song, performed to extol the virtues of water as a beverage?

Did you know that Benny Goodman's theme song *Let's Dance* is nothing more than von Weber's *Invitation to the Dance* in swing-time? Don't feel too bad if you didn't know any of these things. I didn't either and, as Will Rogers has pointed out, we're all ignorant . . . only on different subjects.

## Editorial

# An Even Greater 'Beat' On Its Way

Several months ago *Down Beat* promised its readers that it was undertaking an expansion program which would result in offering the public, issue after issue, the best-rounded, most informative magazine on music that it is possible to produce.

Those who are steady readers of *Down Beat* are well aware of the strides already made in this direction. But we would like to stress that this has been only the beginning—that there is a great deal more coming.

To give you an idea of the kind of bonuses our readers are going to get, we are proud to announce that effective with our Dec. '51 issue, which will reach news stands on Dec. 17, *Down Beat* will begin a serialization of Artie Shaw's autobiographical book, *The Trouble With Cinderella*.

As has been noted previously, the Shaw book is one of the most candid and revealing documents ever written about popular music. It certainly is the most honest insight into the profession of being a popular musician that we have read. Since we know you are basically interested in those sections of the book which are factual, *Down Beat's* serialization will omit the writings which can be regarded as philosophical. *Down Beat* obtained the serial rights with the cooperation of Shaw and his publishers, Farrar, Straus and Young.

In this issue of *Down Beat*, you will find an introductory piece to a new piano instruction feature which is authored by eminent jazz pianist and teacher Teddy Wilson. His columns will be designed to reveal in simple language the fundamentals of piano playing and to advise students of the instrument.

And in this issue, you will find the first of a new series of articles, to appear regularly, which will deal with the songwriter's side of the music picture. Look for *Songwriters On Parade* on page 3, and watch for this feature in the future to keep up with the current songwriting scene. You may find the key to a songwriting career from the path of success hued by the top songwriters of the day.

Because of the increasing influence of Country and Western music on industry, *Down Beat* will start regular coverage of this all-important facet of the field early next year, with a recognized authority at the helm.

As always, in every issue, you will find a selection of dozens of the regular features of *Down Beat*: the *Blindfold Test* (with such eminent blindfolders in the offing as Dorothy Kilgallen, Dolores Gray, Hugo Winterhalter and Ralph Flanagan); the *Hot Box*; *Feather's Nest*; *Spinning With Web*; Rob Darrell and the Classical department; *Movie Music*; *Caught In The Act*; *Sideman Switches*; *Where The Bands Are Playing*; *Who Blows There?*; *Music Scene In Focus*; *Strictly Ad Lib*; and authoritative record reviews handled by expert critics. And of course you can keep up with your favorites through our news columns and many photographs.

There will be more from issue to issue. Some of it we'll warn you about; other features will come as special surprises. But all are designed to give the readers of *Down Beat* the best coverage of the music world available anywhere.

—The Editors



## Songwriters On Parade

She Went To A Wedding, Wrote A Song  
—Royalty Bells Ring For Jessie Mae

By HAL HOLLY

Hollywood—We are always intrigued (along with a few million others) when an "unknown" songwriter slips over a major song hit, and even more intrigued when the songwriter is a gal. There aren't so many distaffers, as the trade mags call them, who get to first base in this tough game on one good solid hit.

So when we learned that Jessie Mae Robinson, who has just recently registered a real socker with words and music to the fabulous Patti Page Mercury hit *I Went to Your Wedding*, was operating right in this territory we looked up Jessie (with help from a local correspondent for the Pittsburgh Courier) to get her story.

## Means of Support

We found Jessie to be a pleasant, attractive gal in her early 30s who surprised us with the news that her chief interest in writing songs is as a means of supporting her 16-year-old daughter (Jessie has been divorced for several years) and that, though *Wedding* is her first major success, she has been making her living at songwriting for some five years or so in the rhythm & blues field. Jessie's story:

"I started writing songs when I was about 14 years old. Just something I liked to do. When I got old enough I started taking them around—I don't know music but I can make out a sort of lead sheet—to publishers and singers. They'd say, 'Keep at it, kid; you might make it some day.' But I knew they hardly listened, and weren't really impressed. You have to believe in yourself in this business, so I kept at it.

## A Clean Start

"About five years ago I got Ed-die Vinson to pay some attention

to my songs. He recorded my *Clean Head Blues*, and it went over for good sales in the rhythm & blues market. So I was started. I've been going pretty good in that business ever since. I'd recommend the rhythm & blues business, also the folk music field, as maybe the easiest way for an unknown songwriter to get started. These people—the publishers, recording men and singers in the rhythm & blues and folk music business—are easier to reach. They're not so much interested in name songwriters as they are in getting a constant source of new material that fits their artists.

## True Story

"I got the idea for *I Went to Your Wedding* and wrote it almost a year ago after my niece was married here and I noticed the way so many of her folks were crying—although they were really happy. About six months ago I heard Henri Rene (then Victor's Coast music topper) was looking for something for Damita Jo to do with the Red Caps. So I took my songs to him. He took *I Went to Your Wedding*. I thought 'Maybe this is it!', and just sat back with my fingers crossed. Bang! Once it started, it really happened fast."

So now Jessie has passed that big milestone in the songwriter's journey. She has slipped over her first major hit. At this typing she was waiting—and with her fingers again crossed—for reactions to her *Keep It A Secret*, on which waxings by Jo Stafford, Dinah Shore and June Hutton were just reaching the retailer record racks and the platter programs.

## Works With Tape

Jessie thinks that the fact that she is not a schooled musician is an advantage in her case. She now "writes" her music and lyrics at the same time by singing them to a tape recorder, playing them back and doing them over again until they "sound right."

"Whatever talent I have is just natural, I guess," she says with great modesty. "All my ideas for songs come from things that happen to ordinary people in everyday life. If they go over, that must be the reason. And that idea might be helpful to others who are trying to write successful songs."

Wayne, Hefti In  
Part-Time Split

New York—Frances Wayne left husband Neal Hefti's band to return to the dual role of housewife and soloist following the couple's stand at the Rustic Cabin, Englewood Cliffs, N.J., which concluded on Nov. 16.

Frances, however, will rejoin the band periodically to work location dates with Neal, but as an extra added attraction rather than a bandstand partner.

She has been signed to a solo singer's contract by Coral Records, the firm which records the orch, and will make her first solo sides shortly, with hubby Neal providing the arrangements.

Neal was not planning to replace Frances and figured at presstime to work with an all-male crew, with his vocals to be handled by a singing guitarist who had not been hired at this point. He also will pull a vocal group out of the sidemen in his band.

## Ghost Singer

New York—The newly released series of broadcasts by the old Goodman band has been widely publicized by Columbia records under its official title, which is "1937-38 Benny Goodman Concert Vol. 2."

One of the numbers features Helen Ward, original vocalist of the Goodman orchestra.

Yet George Avakian's album notes state (and Helen herself confirms) that Helen left the band to marry and retire in 1936.

Helen says she's happy to know she haunted the outfit after her departure.



JUMP BACK HONEY! is the title of a lively new RCA Victor disc that combines what has been called the unluckiest vocal team of the plenty of buyers for this side and its platter-mate, So-So. Monroe's year—Vaughn Monroe and Sunny Gale. Likely or not, they're finding newest side, Yours, also is moving well.

## Strictly Ad Lib

## NEW YORK

Frankie Laine and Woody Herman will headline the NY Paramount bill in mid-February . . . Patti Page won her point with her TV sponsor and will stay with her show after pulling out . . . King Records set a deal with EMI for world-wide distribution of the label's product, which heretofore was only available in this country and Canada . . . Teddy Powell's band opens at the Hotel New Yorker on Nov. 20 . . . A benefit pop-jazz concert for the Lighthouse will go off on Dec. 27 at Carnegie Hall with George Shearing, Alan Dean, and maybe Ella Fitzgerald starred . . . Annette Warren replaced Anita Ellis at the Blue Angel . . . Dolores Parker, former Ellington vocalist and now a protégée of Joe Louis (he calls her "the greatest singer since the sewing machine") opened at the 500 Club, formerly the Havana-Madrid.

Mitch Miller is excited about Felice Sanders, nee Felice Shaw, his latest discovery; she's a California singer and Mitch's first new talent acquisition in some time . . . Betty Hutton scored big in London and Glasgow on her tour abroad . . . Charlie Spivak settled a \$42,000 tax claim with the Internal Revenue Dept. for \$10,000 after explaining that he is aware that his popularity is on the wane . . . Alec Wilder shifted his licensing affiliation from ASCAP to BMI . . . Mindy Carson began a twice weekly CBS radio show last week.

## CHICAGO

Mort Ruby, former Nat Cole manager, suffered a second nervous breakdown late in October. Ruby, who was working in the Chicago GAC office at the time, was flown back to L.A. for treatment and rest . . . Cole, by the way, does two weeks at the Chicago theater starting Nov. 21. Also on the bill will be the two young comics who scored at the Empire Room recently, Noonan and Marshall . . . Johnny Lane's Dixie crew held over again at the Preview. Trombonist Russ Phillips, recently with Satchmo, has joined him, as has drummer Bill Pfeiffer.

Sarah Vaughan and the Cecil Young combo at the Blue Note, to be followed on Dec. 5 by Terry Gibbs' crew and the Delta Rhythm Boys . . . DeeJay Jim Lounsbery back on the air and working freelance . . . A brilliant young jazzman, Ira Sullivan, who triples on alto, tenor, and trumpet and plays all magnificently, has his trio at the 125 Club, at 125 N. Clark. With him is the remarkable Guy Viveros, drums, and pianist Erick Kayser . . . Chet Roble continues at the Pianobar of the Sherman, alternating with Hot Michels . . . Chance Records, up to now strictly an R. and B. label, released its first pop side, Chicagoan Jack Ross and the Meadowlarks cut *Lonely Heart* and *Close To You* for them.

## SAN FRANCISCO

Joyce Collins has been added to the Lee Giroux show on KPIX and now handles the piano chores for Lee . . . Harry James lining up one-nighters this way early in December for his third appearance in these parts this year . . . Karen Chandler and Pete Seeger are the latest record personalities to hit the deejay circuit in the Bay Area . . . Pat Henry, longtime all-night jock on KWBZ, has taken over the night chores on KROW. Pat will do a nightly 12 to 2 A.M. strip and a Sunday afternoon gig on the station . . . Jimmy Lyons of KNBC planning to switch to the same time on KGO, local ABC outlet.

Black Hawk brings in Illinois Jacquet for December with Arthur Prysock opening early in January . . . Marty Marsala now back at the Hangover fronting the house band with Meade Lux Lewis handling the intermission chores . . . Jack Sheedy, after 17 weeks at the Phone Booth, has switched to the Club Rendezvous.

## HOLLYWOOD

Bernie Billings (clarinet) headlining a jazz trio

with Bill Campbell, piano; Nick Pelicco, vibes; as intermission unit at the Palladium during the Guy Mitchell-Dick Peirce band engagement . . . Barney Bigard, at the Club Alabam, with Dale Jones, bass; Joe Graves, trumpet; Maury Simon, tenor; Charlie Lawrence, piano; George Everback, drums . . . Add new-and-interesting small combos developed here: Vivien Garry, the gal bass player (and singer) with her new unit at Sunset "Strip's" little swankery, La Madelon. Includes Joe Rotundi, piano; Ralph Lee, tenor; Remo Belli, drums.

Joanne Gilbert, whose pop is songwriter Ray (Zip-a-Dee-Do-Do) Gilbert, in nitery debut at Mocambo—and promptly signed by Paramount, to add another name to long list of those who have sung their way into the movies . . . Peggy Lee resuming her nitery dates at Reno's Golden Hotel starting Nov. 5, backed by Jimmy Rowles, piano; Jimmy Pratt, drums; Joe Mondragon, bass; maybe Pete Candoli, trumpet.

## LONDON

Pete Payne, London jazz club organizer, forecasts the end of the cellar clubs. He has just closed his West End Delta club with the statement "First in, were going to be first out." . . . Billy Cotton and his Band, the Skyrockets, the Beverley Sisters, the Deep River Boys, Vera Lynn and Winifred Attwell are among stars selected for this year's Royal Command Performance before H.M. the Queen at the Palladium . . . Ted Heath and his Music are filming in the new Gene Kelly film, *Invitation To A Dance*, now being produced here.

## NEW ORLEANS

Sharkey Bonano's Kings Of Dixieland concluded four smash months at Lenfant's Lounge then headed north to Columbus, O., for three weeks at the Frolics. Sharkey returns to N.O. on Dec. 1 to open at the Hotel Roosevelt's Blue Room for four months and double as house band for station WDSU . . . Toni Arden followed the Four Aces into the Jung Hotel's Cotillion Room: the four boys broke it up . . . Margaret Phelan did well at the Swan Room of the Montelone; Larry Adler next, followed by April Stevens, who's big in this area . . . Frankie and Freddie Assunto and their Dukes Of Dixieland hopped over to Fort Worth, Tex., for a one-nighter at the TCU Auditorium and drew better than 2,000 persons for a two-beat concert.

## BOSTON

Just about every pianist in town paid his open-mouthed respects to Art Tatum during Art's two-weeker at Storyville . . . Maxine Sullivan scored well as co-feature the second week . . . Teddy Wilson arrived for a week Oct. 27 backed by the best drummer and bassist in Boston, Marquis Foster and Jimmy Woode . . . Mary Lou Williams is set for Nov. 3 and folk singer Shep Ginandes will share the bill with her . . . A week later, the Storyville Piano Playhouse will conclude with Nellie Lutcher.

Stan Getz swung the Hi-Hat the week of Oct. 21 with Jimmy Raney, guitar; Roy Haynes, drums; Bill Crow, bass; and Jerry Cominsky, piano . . . Dizzy Gillespie followed for two weeks . . . On Nov. 10 a troupe of itinerant all-stars came in including Bill Harris, Chubby Jackson and Allen Eager.

## MONTREAL

The Magnetones were held over at the Venus De Milo room . . . Jack Styka's trumpet was featured at a recent Latin Quarter jam session on a Sunday afternoon . . . The Emanon jazz society now publishing a regular news bulletin filled with items of local interest . . . Jan August appeared at the Normandie room . . . The Ames Brothers spent a week at the Seville theater, following the mammoth anniversary presentation there that featured Robert Aida.

47 Men Talk  
767 Merger  
At Meeting

Hollywood—The proposal to merge the AFM's white (Local 47) and Negro (Local 767) locals here, a project on which influential groups in both organizations have worked for several years, was brought to the floor for open discussion for the first time at the white union's general meeting of Oct. 27.

The meeting was well ordered, with no outbreaks of racial bigotry. Those who spoke in favor of the merger plan seemed to be motivated largely by today's widespread awakening to the moral issue involved. Such opposition as there was appeared to be based mainly on dissatisfaction with the financial terms embodied in the plan submitted by the Local 767 committee to turn over the assets of Local 767 in lieu of initiation fees.

C. L. Bagley, of the AFM's national organization, said that he had assisted in the formation of the separate AFM local, for Negroes only, here in 1920, that it was the desire of the Negro musicians at that time to have their own union, and that what was satisfactory to all concerned 32 years ago ought to be all right now.

However, there have been several cases in which Negro musicians have applied for membership in Local 47 and have been refused. One of the most notable was that of Barney Bigard, who in 1942 was promised a job on a network radio show on the condition that he be accepted for membership in Local 47 (he was already a member of Local 767). Barney pointed out that Local 47 had no legal grounds to bar him, but he didn't





TEACHING AT BRANDEIS University and recording for Columbia, Leonard Bernstein remains one of the most versatile young men in the classical music world. He recently surprised an audience with an expert boogie-woogie solo.

## A Musical Tone-Feast Of Wine, Rare Beef & Caviar

By ROB DARRELL

An occasional reader of this sometimes sizzling page hardly could be blamed for guessing that I (like some musicians who shall be nameless) really hate music. He might have something there at that—if all records were as pretentious, or schmaltzy, or la-di-da as some of those I've been beating-up lately . . . But then along comes a batch of discs you mightn't think were anything special—until you actually bend an ear to some of the most invigorating and heart-warming music you (or I) ever are likely to hear. And the present three offer a superb tone-feast, complete with the best genuine champagne, robust red beef, and rare caviar.

Tommasini's saucy orchestration of five Domenico Scarlatti sonatas provides the bubbly—and what

from Berlioz' *Damnation of Faust* seem only superior pop-concert stuff—or might, if they weren't played as skillfully and with such brilliantly recorded orchestral zip as here. And for good measure, this same little but precious disc also contains the high-trumpet pyrotechnics of the *Trumpet Voluntary*, scored by Henry Wood from an old English harpsichord march long attributed to Purcell, but now at last correctly assigned to one Jeremiah Clarke (1659-1707).

### Borderline Case

Either of the discs above well might rate a full five stars for either or both performance and recording. But I stingily try to hold back top honors until the stern time and constant-repetition test can be applied to what sounds so fine on first hearing. Nevertheless, I just can't deny the Big Five to the New Music Quartet's truly superb performances of two *Sonatas "a quattro"* by D. Scarlatti's old man, Alessandro, and Tartini . . . plus Boccherini's *Quartet in A*, Op. 33, No. 6.

This is the caviar dish for our tone-feast: old music that perhaps demands a specialized taste for its tangy saltiness . . . but which is irresistible once the taste has been acquired. The sonatas, in particular, come mighty close to the fabulous *String Fantasies* of Purcell in their astonishing originality and force. With them they prove that even before Haydn made the form and name of String Quartets famous, some imaginative composers were writing for four strings—and writing music that on its own distinctive terms never has been surpassed (and perhaps never equalled) since.

Give me these three releases, man, and you can lug most of the rest out behind the barn for the birds . . . Here's what I mean by music that's fit to live with!

### Good For the Bloodstream

The roast-beef-rare is Handel, but natch . . . this time Hartly's suite from the lengthy *Royal Fireworks Music*. This is something that really sticks to your ribs and keeps your blood circulating . . . with never a chance of indigestion or heartburn . . . Beside it, even the brilliant dances and march

## 9 + 9 + 9 = Not So Much

The reviewer's life at its ruggeddest: when you lucky so-and-so's had nothing worse to listen to than political rantings, I was still up above my ears in Beethoven *Ninths* . . . I not only had to go through the Toscanini carnage all over again, but also two other new versions. The only break is that the latter are a whole lot easier to take. "Like" is too strong a word for me to use where the *Ninth* is concerned, but if you'll pardon the expression, I suppose I can say I "liked" both the Scherchen and Kleiber versions better than that of the all-too-legendary Maestro.

If I could rate them more precisely, I'd probably give Kleiber's three and a half stars for both per-

formance and recording. His is a good orthodox reading, boasting the best of the baritone soloists (and perhaps the best over-all last movement) . . . and the recording just falls short of excellent due to over-emphasis on the drums and some tonal coarseness.

### Gleaming Brilliance

Scherchen's reading also probably deserves an extra half-star,

## CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, R. D. Darrell. LP's only are listed. The ratings (separate for musical performances and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### STANDARD WARHORSES

DISC DATA	RATINGS	COMMENTS
PAGANINI: 2nd Concerto & Vieuxtemps: 4th Concerto. Menuhin, vl. & Philharmonia Orch.—Fistoulari & Szecskind. HMV(US) LHMV1015, 12".	★★★★★ Performance ★★★★★ Recording	After some lean years of mediocre, even poor recordings, Menuhin comes back sensationally here in perhaps the outstanding item in the recent RCA Victor "HMV" list. He plays with virtuoso verve and controlled expressiveness of genuinely star calibre . . . both works are excellently accompanied and recorded . . . and the Paganini Second (with the Campanella finale) is a first phono (as well as LP) edition. This is a fiddler's no-plus-ultra showpiece, making even the brilliant Vieuxtemps Fourth sound tame and empty in comparison.
RACHMANINOFF: 3rd Piano Concerto. Moura Lympany & New Sym. Orch.—Collins. LONDON LL617, 12".	★★★★★ Performance ★★★★★ Recording	Those who crave harder glitter and the steel fingers of Horowitz (with Reiner in last year's RCA Victor LM1178) may be able to resist the lush, more melting charms of Miss "Limpidy" and Collins . . . But the real sucker for R's sweetest tonal lollipops will be enchanted into beatific ecstasy! The schmaltz is spread lavishly here, but surely never in such gorgeously rich and creamily blended tone colors . . . Be careful not to gorge yourself!
SIBELIUS: Finlandia, Swan, Valse triste, Festivo. London Sym.—Fistoulari. MGM E166, 10".	★★★★★ Performance ★★★★★ Recording	Brick and sonful as demanded, Fistoulari is perhaps a shade better than routine in the familiar <i>Finlandia</i> and <i>Valse Triste</i> , plus a mildly poetic <i>Swan of Tuonela</i> (Donald Bridger, English horn) and the jaunty, march-like <i>Festivo</i> . No great shakes, but a good "buy" in minor Sibeliana.
SMETANA: Bartered Bride Overture, Polka, etc. Los Angeles Phil.—Wallenstein. DECCA DL4014, 10".	★★★★★ Performance ★★★★★ Recording	Ultra-crisp, "forward" and impressive recording (plus, of course, the inexhaustible vitality of the glorious music—especially the <i>Swan</i> of the Comedians) make this sound a lot better than it probably actually is in performance and interpretation. Wallenstein can't step into Beecham's shoes yet, but he tries real hard and gets superb engineering support.
TCHAIKOVSKY: Romeo & Juliet and 4 Waltzes. André Kostelanetz Orchestra. COLUMBIA ML4546, 12".	★★★★★ Performance ★★★★★ Recording	Only the deepest hinterland boob will swallow the R & J Overture as K.—when he can get it in Toscanini or Stokowski LP's, or the still matchless Koussevitzky 78's. Kosty's somewhat more in his element in the waltzes ( <i>Sleeping Beauty</i> , Suite No. 3, <i>Serenade in C</i> , <i>Nutcracker</i> No. 2), where his heavy hand and coarseness can't work quite as much harm . . . except of course to butcher these pieces' lovely rhythmic buoyancy . . .
TCHAIKOVSKY: 6th Symphony (Pathétique). Philadelphia Orch.—Eugene Ormandy. COLUMBIA ML4544, 12".	★★★★★ Performance ★★★★★ Recording	There's little to be said—interpretatively—on the pathétique after Tancini and Mengelberg (LP's) and Furtwängler (78's) . . . And the last strikingly individual Ormandy inevitably must seem somewhat matter-of-fact. But in performance, at least, he and his superb Philadelphia's excel rather than suffer by comparison, especially in rich recording like this.
RUSSIAN PROGRAM (Rimsky, Moussorgsky, Borodin). Paris Conserv. Orch.—Cluytens. VOX PL7670, 12".	★★★★★ Performance ★★★★★ Recording	As I hoped when I wrote (slight unheard) the "liner" notes, this turns out to be an attractive introduction-disc to the kaleidoscopic side-shows of Russian music. Besides Rimsky's impressive Russian Easter evocation and scintillating "concerto for orch." ( <i>Capriccio Espagnol</i> ), it also includes his reworking of the Night on Bald Mountain black-mass and—best of all—the first LP (I think) of Borodin's hauntingly atmospheric sketch, <i>On the Steppes of Central Asia</i> . . . all deftly done, if with no outstanding virtuosity.
"GREAT COMBINATIONS" (Anderson & Piatigorsky, Pizsa & Milstein, etc.). RCA Victor LM1709, 12".	0 Performance ★ Recording	The photo-abortion of the year! Stupidly attempting to revive ancient Red Seal glories of McCormack-Kreisler and Gluck-Zimbalist pairings, these monstrously are strictly synthetic "combinations" . . . and, worse, they're mostly done in B-flat major, with "revived" lyrics by Spaeth, or similar decorations. Pizsa gargling <i>Calm A</i> <i>The Night</i> is just plain funny . . . but it's criminal to hear what Marian Anderson suffers with Bland and Foster . . . The arrangements and "expression" throughout aren't just a question of how corny can you get? . . . they're the all-time low in taste!
DVORAK: 'Cello Concerto. Zora Nelsova with London Symphony Orch.—Josef Krips. LONDON LS537, 12".	★★★★★ Performance ★★★★★ Recording	A good singing, if unmistakably feminine, solo performance with a richly recorded, but almost over-sweet orchestral reading, which might well delight anyone unfamiliar with the Cello version (RCA Victor LCT1026). That no technical splendors like this, but that was real 'cello playing!
SCHUMANN: 2nd Symphony in C, Op. 61. Paris Conservatory Orch.—Carl Schuricht. LONDON LM638, 12".	★★★★★ Performance ★★★★★ Recording	K's based on two counts: drawing a French orchestra, which just hasn't got the right "feel" for Schumann . . . and having to meet the competition of Stokowski's fine recent version of this work (RCA Victor LM1194). The present disc is pleasant, but won't win any new friends for its music.

for it's the best organized and has the most real character of all three . . . while in recording it's an easy four-starrer for its tonal balance and natural, gleaming brilliance. He has the soloists pretty well up front and what sounds like a smaller chorus, but they all do as well as can be expected with the "impossible" music.

BEEHIVEN: 9th & 1st Syme. Vienna State Op. Orch. & Cho.—Scherchen. WESTMINSTER WAL208, 12". Performance ★★★★★; Recording ★★★★★.

BEEHIVEN: 9th Symphony. Vienna Phil. & Musikfreunde Cho.—Kleiber. LON. DOL L632/3, 12". Performance ★★★★★; Recording ★★★★★.

BEEHIVEN: 1st Symphony. Vienna Philharmonic—Carl Schuricht. LONDON LS631, 10". Performance ★★★★★; Recording ★★★★★.

### Added Starter

With the Toscanini and Scherchen sets, you also get an added starter in the (to me) infinitely more delightful *First Symphony*. But again we have three cherches, for London puts out a separate Schuricht ten-inch disc. Toscanini's can be ruled out pronto, for even those who fall for his *Ninth* are willing to admit his *First* is overstressed and lacking in true verve. Scherchen's probably is best in orchestral precision, finesse, and brilliance . . . but it's planned on too big a scale for my taste and is a bit overpowering at times in sheer energy. Schuricht, on the other hand, has a lighter, warmer touch . . . and while his orchestra may

(Turn to Page 5)

## 'Les Troyens' Is Ray Of Bright Operatic Sunshine

By ROB DARRELL

Up to my hips in the already rising flood of opera releases, I find at least one bright ray of sunshine before the full storm sets in. That's the first complete recording of Part II of Berlioz's immense music-drama, *Les Troyens*—the work that the

Paris Opera and history passed up in favor of Wagner's *Tannhauser*. Don't let the modest rating for this set's performance scare you off from hearing some truly remarkable and (for all its cool restraint) strangely moving music.

Arda Mandikian as Dido, Jean Giraudeau as Aeneas, and most of the rest of the cast have pretty light voices and no great stylistic distinction, but the orchestra can carry the show by itself . . . and despite Scherchen's sometimes over-

positive pole of tone-drama . . . but like anything that's realized to the utmost, it too is an absorbing and curiously seductive work . . . and of course infinitely more popular . . . The present set is resurrected from a 1944 performance—and considering the date, amazingly well, if rather turbidly recorded. Unfortunately, most of the cast (Ursuleac, Weber, Milinkovic, Adele Kern, et al.) were well past their prime . . .

But Krauss keeps things moving well, so what we have is a probably quite typical German all-round reading that meets most of the standards (if any) of opera fan, without really satisfying anybody.

### Belles Dames Sans Verve

At any rate, this has the real "Schlagobers" flavor at times . . . which is more than can be said for the technically more expert Act II and Act III duets by Rise Stevens and Erna Berger . . . They aim only at prettiness and sweetness and lack any true verve or style. The same can be said also for the remainder of this mélange-disc, where Stevens is arch in two *Mariage of Figaro* airs . . . somberly lyrical in two more from *Orfeo* . . . and only mildly impassioned in the final duet (with Jan Peerce) from *Carmen*. The Stevens fan will just love it, but actually it doesn't amount to anything more than a very shiny, carefully re-touched studio photo of their idol.

BERLIOZ: *Troyens a Carthage*. Paris Solists, Cho. & Orch.—Scherchen. WESTMINSTER WAL304, 3-12". Performance ★★★★★; Recording ★★★★★.

R. STRAUSS: *Rosenkavalier*. Munich State Opera Co.—Glemes Krauss. VOX PL7774, 4-12". Performance ★★; Recording ★★.

SCENES (Rosenkavalier, etc.). Stevens, et al. & RCA Victor Orch.—Reiner. RCA VICTOR LM9010, 12". Performance ★★; Recording ★★.



# Casals At Perpignan

Just in case you didn't have a fast 75 bucks handy for the limited de luxe set of the 1951 Casals Perpignan Festival recordings, Columbia's taking the bite off a bit by putting out a regular edition. It comes in three separate albums or in individual discs as you want, but with each album there's a special bonus disc that you get only with the set.

From the all-Mozart volume I, I haven't been sent ML4563, with *Eine kleine Nachtmusik* and the 29th Symphony, or ML4565 with the *Fifth Violin Concerto* starring Morini... but the two I have heard are pure joy in their informal approach and their wonderfully communicative spirit.

On ML4564, Isaac Stern and William Primrose, with Perpignan Festival Orchestra under Casals, do the *Sinfonia Concertante* in E flat, K. 364. I haven't even bothered to compare it with other LP versions (including the fine ones on Westminster WL5107 and Decca DL9596)... nor to dream up any star-ratings... for this should be taken on its own terms of just friendly, warm-hearted music-making.

## Real Fun

And the same goes double for ML4566, which stars Marcel Tabuteau in the *Oboe Quartet*, K. 370, and the *Divertimento No. 11*, K. 251. Strictly speaking, the quartet performance may be not quite as precise and sparkling as that by Gomberg, et al. for Decca (*Down Beat*-reviewed Aug. 27), but it's even more heart-warming and zestful. And the *Divertimento* is perhaps to be prized most of all, for it's a fascinating, long-spun work that we've had before on LP only in a rather antiquated Mercury version...

All these are nothing for listeners who insist on big-bang, concert-hall, show-piece music and performances... But for others, few recordings ever reveal first-rate musicians having as much real fun in playing both for their own enjoyment and that of kindred spirits. —dar

# A Musical American Day

The long and hard—(if slow)—fought campaign for American music Doc Hanson has been waging up Rochester way at last gets a better break on records than it's ever had before, even when RCA Victor was releasing an occasional 78 set. For while Hanson still hasn't anything phenomenal to offer in the way of music itself, his at least pretty good material now is presented in the most resplendent of recorded sound.

These first two releases in an American Music Festival Series are worth the attention of any at all interested in native music... No one in particular is not to be missed by anyone hunting for the absolute maximum in full choral and orchestral phonographic sonorities.

Hanson's own three Songs from Walt Whitman's *Drum Taps* are stirring stuff without too much real character or substance... But

THOMPSON: Testament of Freedom & HANSON: Drum Taps. Eastman-Rochester Chorus & Orch.—Hanson. MERCURY MC40,000, 12". Performance ★★; Recording ★★★★★. AMERICAN MUSIC FOR STRING ORCH. Eastman-Rochester Orchestra—Hanson. MERCURY MC40001, 12". Performance ★★; Recording ★★★★★.

Randall Thompson's *Testament of Freedom* (on Jeffersonian texts) is a super-patriotic Fourth-of-July celebration... conservatively orthodox musically, but mightily exciting in its sincere fervor, and even more exciting in the colossal outpourings of vocal and instrumental sound captured on this disc. Turn the volume up and seek shelter! This'll bring the house down—maybe literally.

## Anti-Climax

The quieter pieces for strings are an anti-climax only in the big-bang department. They too are superbly (if less sensationally) recorded and the music itself has far more individual character. Contemporary Tom Canning's *Fantasy on a Hymn* by one Justin Morgan of Revolutionary times tries hard to re-work Vaughan Williams's success with his *Tallis Fantasia*—and doesn't miss by too much. Young Pete Mennin's little *Arioso* is less ambitious, but it's quite moving in its restrained expressiveness. But the top music prize of both discs is the late Arthur Foote's *Suite in E*—a far too neglected work by a far too neglected composer... Written back in 1907, it's still brimful of life and vitality: achieving true graciousness without over-sweetness, verve without mechanically produced momentum, and a true "life" without strain. —dar



LOVELY BETHE DOUGLAS, former movie starlet and model, who recently made a transition to the world of music, has made her debut singing for the New Vogue label. See review in this issue.

# Nine Plus Nine Etc.

(Jumped from Page 4)

not play as impressively, the whole spirit of his reading is far closer to the work's essential spirit and songful charm. I'd like a stronger touch of humor—but I guess he comes as close as any German musician ever can come in that department... —dar

# Ulanowsky To Boston

Boston—Paul Ulanowsky, the almost legendary concert pianist, has joined the Boston University faculty.

Ulanowsky accompanied Lotte Lehman until her 1951 retirement.

# Counterpoint

## Cherchez Les Femmes

By NAT HENTOFF

We've been having quite a hassle in our town lately. Some of you may have read about it in *Time*. It seems the first chair in the flute section of the Boston Symphony Orchestra was open. And a chick, a mere woman, had the brass (block that metaphor!) to audition for it. Not only that. She was hired!

At this point the music critic for the *Boston Herald* (a spiritual though not quality descendant of the late *Transcript*) rose in his hirsute righteousness and harumphed: "A very serious matter and I am not a little dismayed by it."

He kept on being dismayed in subsequent columns and even after the first concert in which the young lady stoned the other critics, Mr. Rudolph Elie, frowning at this new fangled social phenomenon, observed, "I find it difficult to accept the notion that any lady flute player could ever succeed Georges Laurent either as an artist or as an object of such veneration among men."

## Face Prejudice?

Well, the second time out Miss Doriot Ant'ony waited all the way in a Bach suite for flute and strings and Mr. Elie with grim self-discipline avowed as how she could play that flute pretty well—but she was still a woman and had no right to that first chair.

Sounds pretty ludicrous, doesn't it? But how many times have you seen or heard a disc jockey or an emcee or a writer of album notes refer to Mary Lou Williams as "the best of the female pianists"? The implication always is that in the minor leagues of feminine jazz, she's peerless but in competition with male keyboardists, she's all right—for a woman.

Bonnie Wetzel played a date here with Roy Eldridge. She played good rhythm bass, not great, but somewhat more than adequate. I didn't hear a single comment from musician or layman that didn't include a one-bar tag to the effect: "Yuh, for a chick she's all right."

## Chauvinistic

These are examples—conscious in Mr. Elie's case, mostly subconscious with the rest of us—of what a young psychologist friend of mine likes to call scathingly "male chauvinism." This psychologist (who buys her own cigarettes and pays her own checks, thank you) points out that even enlightened males may intellectually admit woman's right to social equality but emotionally, there is a strong

yearning for the good old medieval days when the woman's place was wherever the man decided it was.

As a result, I have long heard from musicians the manufactured axiom, "I can always tell when a woman's playing." I tried a version of the blindfold test on several of these listeners with genderized ears and it was embarrassing to see how wrong they were.

## Psychology Of Sex

I am not maintaining there is no difference between a woman's and a man's approach to music. Music interpretation reflects the entire personality and in our culture obviously, a girl's growing up leads to different character formations than does a boy's. So Barbara Carroll is apt to feel some songs differently than Hank Jones for reasons beneath the inevitable individual differences among artists.

But it's still hard to define with any exactness what those differences in interpretation based on gender are. And even if it were possible to draw them in a graph, they still would have to be judged by the same standards of musical quality.

## Double Standard

What happens, however, is the almost invariable assumption on the part of male musicians and listeners that women jazz artists have to be judged by themselves on a lower criterion of excellence from their male contemporaries. This hasn't applied to vocalists because Ella, Billie, Sarah and a few others have been so tremendous that comparison by gender never comes to mind. And also because there is a long tradition which accepts female bel canto.

But it sure happens with pianists and with the few intrepid chicks who have played other instruments. The witheringly patronizing scorn of the males has often led in the way of a defense reaction (and for commercial reasons) to the formation of all-girl bands. Most of these have been unfortunate musically because of unevenness of ability in the band and because of the fact that if a band (male or female) feels it's being listened to for reasons other than its music, it cannot play at its musical best.

## The Girls Are Marching

The time, though, is coming when the term "mixed band" will have another meaning from the one it now has. In St. Louis, the symphony orchestra has a woman first trombonist. And as *Down Beat*'s "Girls in Jazz" series has demonstrated, there are other young ladies—trumpeters, clarinetists, et. al.—who are going to make it eventually.

It'll take a while but I expect in 10 years to see ads in the *Beat* for lipstick-proof reeds, trumpets designed by Jacques Fath and in the classified section, something like: "MUSICIANS. All instruments. Replacements for established commercial territory band. Steady employment, guaranteed salary, kitchen privileges."

# Piston's 4th Gets Boston Premiere

Boston—The Boston Symphony premiered Walter Piston's Fourth Symphony here recently.

Local critics united in harmony, but a few recalcitrant musicians thought they had heard it all before. As one phrased it, "It sounds like watered-down Roy Harris, and that's certainly watered-down enough." —nat

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## Swingin' The Golden Gate

On Second Thoughts,  
The Herd's Still Great

By RALPH J. GLEASON

San Francisco—Early this year, as constant readers of this feuilleton may remember, we blew our happy Irish lid over Woody Herman's Third Herd.

It is a distinct pleasure to report that after hearing the band some eight months later at dances in San Jose, Antioch and a wonderful concert in Oakland, we still feel the same way.

Right now, if anything, this Herman band is better than it has ever been. Springing out of the restriction of three weeks at the Palladium, the band shook itself loose and really began to wail. Arno Marsh and Bill Perkins provide some of the most exciting tenor saxophone work it has been our pleasure to hear in years. Sam Staff swings that sax section with his baritone like a jivy Mr. Five-by-Five. As a unit, the saxes are now one of the best working sections you could dream of.

## Cassus Trombone

The trombone section, as always, is a delight. Carl Fontana, a remarkably inventive jazz man with a shouting approach to music, is a great soloist and Urbie Green can play, and does nightly, with a tone that should be an example to all aspiring hornmen.

Without going into the individual numbers (except to say that it continues to be amazing what Ralph Burns can write into a sentimental

ballad) I would like to say that this band does things as a matter of course that are frightening. Coming through here after a summer filled with the dull, mechanical outpourings of what are supposed to be the top bands in the country, the Herman herd is like a blast of fresh air. They bring you back to music.

## Mardigan Seeps

Art Mardigan, who has taken over on drums for Sonny Iggoe, is an entirely different sort of drummer. Mardigan seeps into the band, fills out underneath the entire sound and provides a pulse. He doesn't stand up and shout "follow me!" but gets behind and pushes. They played a 20 minute version of *Perdido* at San Jose that should have pledged the audience to the club with no reservations.

It's a commercial band, too. Thank heavens. And the ball that the guys obviously have on and off the stand, is the kind of enthusiasm that's been lacking for years. It's always a boot to find out your ears were right the first time. And in this case, they certainly were.

Brubeck Has Double Life As  
Jazzman, Classic Composer

Boston—Dave Brubeck is in a unique position for a jazzman. His time and interests are about equally divided between formal classical composition and his increasingly emergent position as the leader of one of the country's most stimulating modern jazz units.

The energetic San Franciscan is not at all feazed by this doubling of musical roles and in the course of a stay at Boston's Storyville, he explained why.

"I keep formal composition and jazz separate, unlike, let's say, Lennie Tristano. I think it's possible to do that and retain autonomy in both fields. Of course, what I write in classical form is influenced by jazz and it works the other way around. But the two fields to me are quite different and always will be.

## Piano Pieces

"I've composed so far ten quite short piano pieces, a suite for piano, three or four chamber works for octet and am working on a string quartet. All the ones I've completed have been performed in the San Francisco Bay area and all eventually will be recorded on Fantasy. The first to appear on Fantasy, probably next year, will be the piano pieces.

"They're extremely succinct. These days the average listener hears a tremendous amount of music: in Beethoven's day, you might have had a chance to hear one of his symphonies three or four times in a lifetime so you had the time to follow a theme through several variations and repetitions. It's not so any more. The listener wants to hear what the composer has to say and when he's heard it, he's not

apt to be interested in extended variations and ruminations."

Boston listeners are still talking with a kind of pleased awe at what the Brubeck quartet did to the

(Advertisement)

## Spotlight on AL CAIOLA



Top CBS Guitarist Caiola, plays a heavy radio and TV schedule appearing with Archie Bleyer, Ray Bloch, Alfredo Antonini; records steadily as well. Al says the "Miracle Neck" of his Gretsch Electromatic



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"PORGY & BESS" problems, described in the Nov. 19 *Down Beat*, were solved when the show opened in London as planned, with Cab Calloway (above) playing Sportin' Life. A British conductor is alternating with Alexander Smlens.

Reds Arrest  
Berlin Fans

Berlin—Latest Communist move involving followers of American jazz occurred here recently when subscribers to *Jazz Review* were arrested in Berlin, Dresden and other cities.

Though the sheet is merely a multigraphed handout produced by a group of German fans, the Russians claimed that the magazine is a front for espionage activities for the Americans.

Members of the fan group refute this charge with the allegation that they were arrested simply because they read the sheet and like American jazz, which was described in a recent Red propaganda barrage as "crude, poverty-stricken, alien and superfluous."

theme music of Disney's *Alice In Wonderland* film. It's *Alice In Wonderland*, all right," said one listener, "but it's as if Brubeck wrote some marginal notes that made it into a story all his own. One Lewis Carroll would probably have enjoyed a lot."

—nat

'Why Don't They Leave  
Me Alone?'—Tristano

Boston—"It puzzles me," Lennie Tristano said, "that so many people fight about me. I don't work much. I don't run around saying how great I am. But they don't let me up. It's always been like that. And it's because I dare to differ with them in my conception of jazz."

"I'm told my music is supposed to be cold, over-intellectual," he continued. "Anyone who says that is just unfamiliar with my music. Behind what I do there is a very comprehensive emotionality which has developed over six or seven years."

## It's Unpremeditated

"If what I play were intellectual, it would have to be all premeditated and it isn't. I do often compose the lines we play in the first chorus of a number because that sets the scene in a definite way; it tells what's going to come. But the rest is improvised."

"Most musicians, it seems, are prejudiced before they play with me or listen to what I'm doing. It's really hard for me to know what most of them think. Like Dizzy criticizing me. He's done a lot of

things I like a lot, but in the last four or five years he hasn't really tried to play. I guess he wants to be a big man like Louis—kill all of the people all of the time."

## Bad Attitude

"Musicians seem to be acquiring a ridiculous attitude that they're all stars. They forget that the greatest way to maintain one's individuality is to contribute something to somebody or to a great group of people. An artist certainly doesn't have to be a superegotist."

"There are a lot of people who really like to get into things: books, honest music and the like. But they're a minority. I'd like to have a small club and serve the minority—serve them honest music they can participate in as active listeners."

—nat

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## Turning The Tables—XIII

## Portrait Of A Successful DeeJay—Busy But Bored

By AUNT ENNA

Hollywood—Those who wonder as to just what the difference is between a disc jockey and a radio announcer might find an answer in Gene Norman. Or they might find in Norman, one of the busiest (currently over 50 hours a week, of

which the largest segment is his 8:15 p.m. to midnight shift seven nights a week on KLAC), one who isn't quite sure of the answer himself anymore, what with station operators seemingly out to drive radio's biggest remaining audience away from the medium by overloading record shows with commercials.

And Norman, who probably has done more than most of his fellow radio record showmen to add some dignity to an occupation in which success is not necessarily a badge of achievement, seems to be one of

the few fully aware of what is happening. It may be a misfortune for him—but he is indeed an excellent radio announcer.

## No Micro-Phony

Unlike most disc jockeys, he has made no effort to "project" himself with the trite, "homespun" mannerisms and pseudo manifestations of intimacy that can become so unbearable to many listeners. He does happen to have one of the best speaking voices in radio. He also happens to have a genuine knowledge and apprecia-



AN EARLY PICTURE shows Gene Norman at one of the first of his many successful Just Jazz concerts. L. to r. are Mel Powell, Red Callender, Lee Young, Gene Norman, Red (La Barbe) Norvo, Johnny Mercer and Benny Goodman.

tion of good music.

How does he feel toward his job?

"I like all kinds of good music—but I do not feel that it is part of my job to 'educate' the public. However, I like to feel that by playing the better things on my programs—the things I believe to be worthy examples in their own fields—I am sharing my own enjoyment with the listeners and thereby helping them to a greater enjoyment of music. That's all there is to it."

## Not That Simple

Of course, there's a lot more to it, and Gene Norman knows it as well, if not better than most.

Like many others who make a business, one way or another, of music, he has known happier times than those now prevailing. There was his long stretch on KFWB here under the sole sponsorship of a west coast brewing company (now spending most of its money in TV) during which he did just two hours a night (10 p.m. to midnight), and had some control over the extent and nature of the commercials. Now, on his KLAC stint, he grinds through some four hours a night literally bespattered with plugs, many taped by typical patent medicine pitchmen, but manages, at least when his mike is "open," to be the suave, urbane, convincing Gene Norman familiar to Los Angeles radio listeners for almost 10 years.

## Breathing Spell

When the red light meaning "On the Air" is off, and the taped commercials are unwinding, he

finds moments to talk about music. Due to his heavy schedule (he's active in management, publishing, concert promotion and record packaging for several major labels) this is the only time he has left for interviewers, whom he welcomes readily enough but never seeks. Some samples of such conversation:

"Success with the public is not necessarily proof that music is not 'good music.' The success of Leroy Anderson's things, the Sauter-Finnegan band and the Billy May band, to mention only a few, proves that there is a market for music other than tripe and mere imitations of what has proven successful for the originators. Certainly, I mean by 'imitators' those who tried to exploit the style originated by Glenn Miller . . .

## Syndicated Stupidity

"This fellow who wrote (in a King Features syndicate section for daily newspapers) that 'jazz is the music of frustrated minorities' was just showing his ignorance. An unfortunate error on the part of many who insist on attaching undue importance to social implications growing out of the identification of jazz with Negroes . . .

"The schism between musicians and the lay public is becoming greater than ever. This is a problem for all of us. But I have absolute faith that the honest road is the only right road for the musician. The public taste will catch up sooner or later. I think it is improving. We have reason for hope . . .

How did he get to be Gene Nor-

## Proser Presents Phil Moore Show

New York—Phil Moore, active in recent years as pianist, composer-arranger, combo leader and vocal coach, has a new role, that of producer. His first show, *Phil Moore's Flock*, was in rehearsal at preetime for presentation this week (Nov. 17) at Monte Proser's La Vie En Rose in Manhattan.

Joya Sherrill, former Ellington vocalist who emerged recently from retirement, will be featured in the show, along with dancer Bunny Briggs, former Charlie Barnett show star, Doty Saulters of the old Calloway band, and singer Bob Bailey.

## N. Granz Getz Really Cool

New York—Norman Granz announced last week that he had signed Stan Getz to an exclusive, long term contract. First session was due to be recorded this week, for Mercury release.

Getz, the *Down Beat* award winner on tenor sax, is the first disciple of the cool school to become a Granz protege. Best known for his earlier discs with Woody Herman, Getz had been featured for the past year on the Roost label.

## Ben Webster To Snookie's, NYC

New York—Ben Webster, veteran tenor sax featured on many of the greatest Ellington discs of the 1940s, arrived back here recently for the first time in several years.

He opened at Snookie's fronting a quintet, the other horn man being trumpeter Harold Baker, also an ex-Ellingtonian. Rhythm section comprised Cyril Haynes, Bill Pemberton and Joe Marshall.

Walter (Foots) Thomas, who handles Dizzy Gillespie and Wild Bill Davis, has taken over as Ben's personal manager.

man? He graduated from Wisconsin U., where he played sax and headed a dance band, with a B.A. in economics during the period when most college grads were glad to take jobs as street car conductors. Gene preferred to work for almost nothing as radio announcer and commentator on music (the term "disc jockey" was still unknown) on a small New York station.

## He Dug Greeley

Someone discovered that he had a voice with "sales appeal," and much to his surprise he was offered a job at real money on a San Francisco station, came West in 1941. He came to Los Angeles and KFWB in 1944, grew up with the "big disc jockey boom" into his present varied activities, many of which center around his unique position here as impresario for the "Just Jazz" concerts, and co-promoter with Frank Bull of L.A.'s annual Dixieland Jubilee concerts.

His comment on Dixie is typical of tired, always honest Gene Norman: "The so-called revival is all over. It was just a fad. Genuine interest is now limited to a handful—a hard core though—of fanatics."

Any assumption thereon that Gene Norman, who insists he "likes all kinds of good music," is an avant gardist at heart, would be entirely correct.

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## Behind The Scene

# Stars Called 'Characters' Never Let Me Down Yet!

By FRANK HOLZFEIND  
(Host, The Blue Note, Chicago)

In and out of the music business you hear the expression, "That fellow is a character." This expression is made with assurance and it's so pat, easy, and ambiguous—and so utterly harmful.

During the few years that I've had the good fortune of sitting on the 50-yard line of the fascinating and exciting game of jazz, I've had the pleasure of working with many of these stigmatized people. I've been warned by ambitious well-wishers that so-and-so would never show up; wouldn't play if he did show up; couldn't play if he showed up and would play; couldn't work with others in the band if he showed up and could play (if he would play).

Then to save some scrap of decency, the well-wishers add, "... and, you know, at one time he was the greatest man." They leave you hoping for the worst and drooling in anticipation of telling you that they told you so.

### Bad News: They Were Good!

Today, I enjoy these vituperous well-wishers and I drool over the prospect of telling them that their "character" broke attendance records, played every show superbly and that no one in the room got hydrophobia.

I don't believe it would betray confidence to mention a few of these lovable characters by name. They are the people who have contributed so much to my life by giving to me the most excitable musical moments. In turn, I should like to take away some of the malicious stigma attached to them by people who never understand them and make no effort to do so.

### No Holiday For Billie

The first of these wonderful people came to the Blue Note thorough-

ly plastered with every stigma and accusation in the books—so much so that I doubted my reason for signing her in the first place—Billie Holiday. That first night, I just knew she wouldn't show up.

Eventually I realized that I had put her on the stage three times that evening and everyone in the house applauded someone I had put on the stage. But I was so befogged, I never heard her sing. At the end of two weeks, Billie had broken all previous attendance records and I regained the three pounds I'd lost worrying whether she would show up.

### Always The Warnings

"Charlie Parker will never make it"—"Stan Getz will never be here on time—if he is, he won't have anybody with him"—"Buddy Rich won't stay the full two weeks, and if he does you'll wish he didn't"—"Slim Gaillard? Are you crazy?"—"An all-star band of characters? Boy, you're asking for it, that's all I got to say!"

These are a few of the well-wishes that came to me, free, naturally. It is a great pleasure for me to go back over these glib forecasts. Charlie Parker never missed a show and he played his heart out and through the strings that bound him. Stan Getz had a superb little unit that never missed a beat or a schedule.

### It All Worked Out

Buddy Rich not only stayed two weeks, but I wish it were twice times two. He not only played each

# Sugar Ray's New Parlay: Singer, Dancer, Drummer

New York—Sugar Ray Robinson (Local 802, A.F. of M.) wheeled around swiftly and executed a neat fusillade of eighth-note taps. Joe Glaser, his booking agent, smiled approvingly from the side of the rehearsal: "Champ, your sandwich is here."

The champ swung with a fighter's elegance down the steps from the proscenium and joined us for a snack.

"Ray," said Ralph, "you gotta watch that triple beat. You're putting your foot too far out to make it."

"You know," said Joe Glaser, jerking a thumb at Cooper, "this son-of-a-gun used to have the greatest dance team in the world, when he and Eddie Rector were working together?"

Ralph is, indeed, an apt custodian of the champ's new show-business venture. But his Nov. 7 opening at the French Casino, surrounded by Gallic lavishness and a bevy of show-girls, would never have happened had he not always had an inclination toward the foot-

set magnificently and consistently, but provided, at his own suggestion, a most exciting background for the other unit of our show. Slim Gaillard did show up—two days late—which is good going for a guy who has no watch and is working on last year's calendar. With the aid of a Geiger counter, we located Slim for every subsequent show for 13 weeks.

The all-star characters had a little trouble subduing the violent leadership-fixation each of them possessed, but after the first set, we not only had six of the finest artists working together, but we had seven leaders. I don't know how they talked me into it yet.

### Characters And Artists

These wonderful people are my friends, and the impression I get from talking to them is that some "no-leader" they worked for at some time or other put the "character" finger on them to hide his own inadequate qualities. I have heard some of these "characters" play under leaders like Benny Goodman, Duke Ellington and Stan Kenton and whatever "character" qualities they may have had resolved themselves into sheer brilliance.

These are leaders who change a character into a great solo artist. These are leaders who signalize instead of stigmatize. These leaders know their men as thoroughly as their art and the men know it. They are leaders who can work with anything except mediocrity.

I hope that I will always be surrounded by "characters," and by leaders who change characters into artists.

pearances, one song, a dramatic reading in the finale, and emceeing chores throughout.

He has been practicing the dance steps four or five hours daily for weeks. Its been hard work, but he's been enjoying the strange rigors of learning the intricate tap routines.

Only one thing in his entire show-biz life to date seems to have bothered him to date.

"They put make-up on me today, like a woman," he said. "To take some photographs. I didn't like that worth a damn." —len

## Van's On Tubs

Hollywood—Van Johnson will appear to play the drums in the MGM movie version of *Remains To Be Seen*, recently in production here.

Actual percussion work will be performed offstage, however, by Jackie Mills.

June Allyson is in the singer's role opposite Van, and a new part, also that of a singer, has been created for Dorothy Dandridge.

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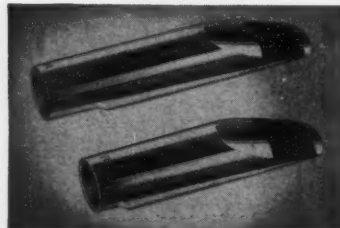
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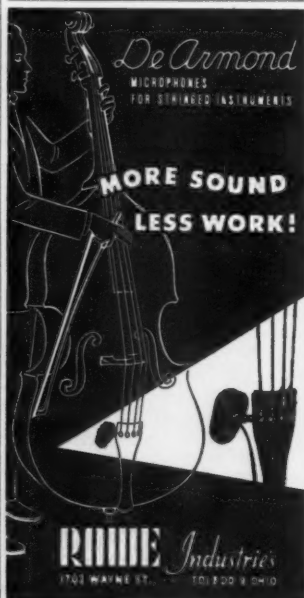
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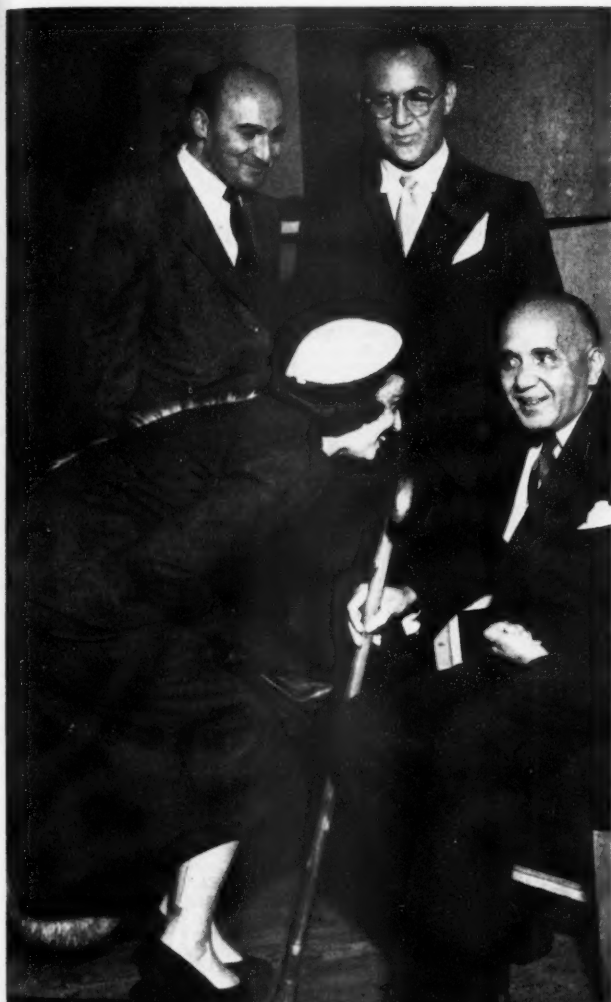




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## Party!

The Benny Goodman Party heralding the release on Columbia of 37 numbers taken from broadcasts by the old BG band, combined on two 12-inch LP's, brought many old swing-era friends together. At top, left, are Columbia's George Avakian, Benny, Helen Ward (original BG vocalist) and veteran Goodman arranger Fletcher (Smack) Henderson. Top right: old Goodman sidemen Hymie (Oy Vay!) Schertzer, Art Rollini, Vernon Brown, Les Koenig and Benny. Lower right, Benny and Smack. Helen Ward, recently remarried and now living in New York, declared that the excitement occasioned by the party had decided her on a return to the business in the near future.



**HOLLYWOOD PALLADIUM OPENING** brought a flock of teen-age dance fans and music bugs, plus a good sprinkling of celebrities, when Billy May's big band bowed there recently. At left is Billy with Ozzie Nelson and Harriet Hilliard, for whom he worked on the air for several years; at right, with Capitol record colleague Johnny Mercer. Picture be-

low shows Jimmy McHugh as he appeared in *This Is Your Life*, Ralph Edwards' NBC-TV series dedicated to careers of show business personalities. All-star band rounded up for the occasion included Nick Fatool, Stan Wrightsman, Charlie Teagarden, Eddie Miller, Matty Matlock, Jack Teagarden; Morty Corb, bass, is hidden. Bob Crosby was on hand as singer.



**SURROUNDED BY GLAMOUR** in the persons of Stella Bell, Judith Georges and Julie Benedict, Sugar Ray Robinson shows contract for his French Casino show business debut as dancer and singer.



# DOWN BEAT

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## RECORD REVIEWS

Records in the popular and rhythm-and-blues sections are reviewed and rated in terms of broad general appeal. Records in the jazz section are reviewed and rated in terms of their musical merit.

Records in the popular and rhythm-and-blues sections of interest from the musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

### Ratings

★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### POPULAR

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

#### Tony Alamo

- ★★ If I Had Wings  
★ After Your Love

Ex-Sammy Kaye singer Alamo makes his solo debut with a lush assist from Norman Greene's string-heavy backing. Neither tune means much, though. (MGM 11353.)

#### # Louis Armstrong-Gordon Jenkins

- ★★★★ White Christmas  
★★★★ Winter Wonderland

With two such powerful names and topical titles, this is bound to be a popular item. Louis sings with usual blend of beat and humor and Gordon's arrangements back him well, but somehow nothing too exciting happens. Let's hope this happy formula isn't already wearing thin. (Decca 29443.)

#### Winifred Atwell

- ★ Crazy Words, Crazy Tune  
★★ Tambour

The English gal pianist makes barroom sounds on the Ager-Yellen vaude tune; switches to the top of the keyboard to make fancy Latin trills for a minor samba. (London 1207.)

#### # Georgie Auld

- Tenderly  
Blue & Sentimental  
The Touch Of Your Lips  
Take Me  
You'll Never Know  
If I Had You  
Isn't It Romantic  
Be Still My Heart

#### Album Rating: ★★

Eight tenor sax ballad solos, with rhythm (no vocal group). Georgie is in his Coleman Hawkins mood—big tone, big vibrato, and strictly melody. For jazz fans it's monotonous, as well as monochromatic listening, but the similarity of tempos is no doubt designed to make it suitable for background music. (Coral CRL 56060.)

#### Eileen Barton

- ★★★★ Don't Let The Stars Get In Your Eyes  
★★★★ Tennessee Tango

Here's a clever job of popularizing a couple of hillbilly-bred ditties. An unbilled small combo furnishes Eileen with spirited mambo-styled support which pushes her to deliver a pair of well-projected, driving vocals. *Stars* is an exceptionally good rhythm song; *Tango* is an amusing novelty. The coupling could provide the deserving Eileen with her long-awaited hit, her first since the now infamous *Bake A Cake*. (Coral 60882.)

#### Molly Bee

- ★★★ The Kids Who Pay  
★★★ Tennessee Tango

Molly is a 13-year-old hill country singer, and an effective one for the genre. To Van Alexander's slick backings, she turns in a pleasant reading of *Tango*, should get her biggest action with *Kids*, a follow-up item to *It Wasn't God Who Made Honky Tonk Angels*. Nice trombone on *Tango*. (Capitol 2258.)

#### Stanley Black

- ★★★★ Tango  
★★★★ La Estrellita

Black is to be congratulated for being honest enough to credit Albeniz for writing the familiar melody, *Tango*, which we've had thrown at us at various times under several miscellaneous Tin Pan Alley titles. In addition, Black's sensitive, tasty piano work, in collaboration with the rich strings of the Caribbean Carnival Orchestra, has worked out the pretty theme into a lovely recording, ideal for the romance seekers. Of course, *Tango* is read as a bolero.

*Estrellita*, another evergreen, draws a similar rich treatment with Black's keyboard again the main feature. Both sides are beautifully recorded. (London 1244.)

#### Frankie Carle

- ★★ Secret Kisses  
★★ Strolling In Lover's Lane

Carle's golden touch is set off against strings and rhythm while the Skylarks harmonize on the lyrics to *Kisses*, a country ballad, and *Strolling*, an earthbound *Cruising Down The River*. (Victor 20-4999.)

#### Lily Ann Carol

- ★★★ Lazy River  
★★★ Way Marie

A coupling made originally for Signature has been reissued to cash in on the revival of *Lazy River*. Lily Ann's reading is first-rate, in fact one of the best jobs she has ever done on records. *Marie* is the old Italian ditty always good for juke box nickels. (Coral 60874.)

#### Joe "Fingers" Carr

- ★★★★ Headin' For Home  
★★★★ Rattlesnake Rag

Carr, alias Lou Busch (Margaret Whiting's husband), is an expert at honky-tonk piano (commercial variety) and offers new evidence in this coupling to prove it. *Home* is somewhat different from his formula, employs a couple of new devices designed to lure nickels. Corn or no, *Rattlesnake* nevertheless packs a driving rhythmic punch. (Capitol 2257.)

#### Andre Claveau

- Domino  
Joli Chapeau  
Premier Printemps  
La Petite Diligence  
Le Monsieur Aux Lilas  
Sur Et Certain  
Maya  
Sous Une Ombrelle A Chantilly

#### Album rating: ★★

Claveau is the latest Parisian crooner

heartthrob. Like most of his previous and contemporary brethren, he manages to establish an attracting intimacy in his singing that no doubt can set off a wave of swooning females.

In this collection, Claveau does eight ditties of French origin, one of which, *Domino*, already has made a prominent American stand. Some of the others are likely to pop up any minute in anglicized versions. He's a reasonably pleasant singer and Vox is liable to have a jump on the market when the guy reaches these shores, an event which is quite likely in the immediate future. (Vox VL 3120.)

#### Rosemary Clooney-Gene Autry

- ★★★★ The Night Before Christmas Song  
★★★★ Look Out The Window

This is the first major Christmas record of the season and it should be a big one, especially for the kiddie market. *Window* is subtitled *The Winter Song* and is loaded with the usual lines but still is cute as a pin. The reverse is *'Twas The Night Before Christmas* set to a simple country tune.

Autry seems to have some sort of spell with Christmas material, and the presence of Miss Clooney should no doubt go a long way toward raising the dollar values of this effort. (Columbia 39876.)

#### # Damita Jo

- ★★★ I'd Do It Again  
★★★★ I Don't Care

*I'd*, credited here to Charlie Grean and Cy Coben, was known in an earlier incarnation as *Ay-Ay-Ay*. Here it has one of those suggestive lyrics with the delayed clean ending. *Care* is not the old Judy Garland hit, but a Charlie Singleton-Guy Manning opus with a slightly revivalist rocking atmosphere. Both sides are well sung and well swung by Jo and a band that's almost Kentonishly big and brassy. This versatile lass will come up with a hit someday. (Victor 20-5022.)

#### Doris Day

- ★★★ The Cherries  
★★★ April In Paris

*The Cherries* is the latest Josef Marais adapted African Veld folk piece to reach



MISS EYDIE GORME, who not so long ago was a vocalist with the Tex Beneke band, has risen swiftly to the ranks of major solo artists and is saluted as a five star special with her Coral release, *Night Of Heaven and Tell Me More* with Monty Kelly's orchestra, reviewed in this issue.

the pop market. It's a quaint bit of material, certainly different from the run-of-the-mill, but it isn't basic enough for general public acceptance. Percy Faith backs her up with a hand from the Norman Luboff Choir. Coupling is a

beautifully sensitive reading of the great Vernon Duke standard, with Doris in peak form and Percy's arrangement just right for her. (Columbia 39881.)

#### Bethe Douglas

- ★★ Forgive and Forget  
★★ Memory Lane

Bethe is a tall, gorgeous ex-model, but you can't see that on the label or hear it in the grooves. Her singing is unmarked by any distinctive style or surety of intonation, but she shows promise, coming off slightly better in *Lane*. George Siravo's backing doesn't hinder her a bit. (Victor 1013.)

#### Rusty Draper

- ★★★ Angry  
★★ Blue Tears

Rusty has a rousing good Laine-ish time with *Angry*; Marty Manning's driving studio band support keeps the spirit. Reverse is a bluesy Draper-composed item of minor significance. (Mercury 70004.)

#### Billy Eckstine

- ★★★★ Be Fair  
★★★★ Come To The Mardi Gras

*Mardi Gras* is a good change-of-pace for Billy; it's a vintagey samba which Mr. B makes his own rare meat. Nelson Riddle's backing has punch and spirit. *Be Fair* is an entirely inadequate ballad through which Billy makes a valiant attempt to cover up his struggle. (MGM 11351.)

#### Bill Farrell

- ★★ Walkin' By The River  
★ I Laughed At Love

Farrell's froggish baritone just isn't suited to *Love*, a breezy bouncer. He does better with the revival of *Walkin'*, a fine old ballad. Leroy Holmes backs him up tastefully. (MGM 11343.)

#### Jack Fina

- Now and Forever  
It's Past My Bedtime  
That's Where I Came In  
Maybe You'll Be There  
Chango  
Dream Sonata  
Kitten On The Keys  
Stella By Starlight

#### Album Rating: ★★

Fina's keyboard work is accurate but unimaginative.

Best samples are *Stella By Starlight* (a pretty tune deserving of more thoughtful interpretation) and *Maybe You'll Be There*. Album is a collection of sides made by Fina and released as singles before the pianist moved to MGM Records. (Mercury.)

#### Red Foley

- ★★★★ Don't Let The Stars Get In Your Eyes

- ★★ Sally  
★★★ Midnight  
★★★★ Deep Blues

Foley is a country singer with loads of natural equipment and ability. *Stars*, a country tune turned pop, is punched out well by Foley with a fiddle section to help him; *Sally* is a cornball ballad, more beery pop than teary country, doesn't fall right for the singer.

*Deep Blues* is the best demonstration of the guy's singing; he creates a mood and projects great feeling in his handling of the moody blues. Reverse, *Midnight*, features Red doing his first multiple-dub duet with himself. Latter coupling has a good rhythm section, though the front line is strictly from Nashville, all guitars. (Decca 28420, 28460.)

#### # Eydie Gorme

- ★★★★ Night Of Heaven  
★★★★ Tell Me More

Former Beneke vocalist Eydie Gorme could well have carved a big future for herself with her first coupling on her own. Primarily it will be Monty Kelly's big band arrangements and backing that will bring the attention to these sides.

*Heaven* is *Cielito Lindo* dressed up in a frantic racehorse tempo and a Kenton-ish arrangement, spotting crack rhythm section work led by bassist Ed Safranski. *More* is a tune-moon ballad of Hit Parade

#### PATTI PAGE

"WHY DON'T YOU BELIEVE ME"

AND

"CONQUEST"

MERCURY 70025

• 70025X45



#### EDDY HOWARD

"KENTUCKY BABE"

AND

"IT'S WORTH ANY PRICE YOU PAY"

MERCURY 70115

• 70115X45



#### GEORGIA GIBBS

"MY FAVORITE SONG"

AND

"SINNER OR SAINT"

MERCURY 5912

• 5912X45



#### RAY CURA

"YOURS"

AND

"HOW AM I TO KNOW"

MERCURY 70021

• 70021X45



#### BOBBY WAYNE

"Last Night I Heard Somebody Cry"

AND

"IF I DIDN'T LOVE YOU SO"

MERCURY 70011

• 70011X45



ingredients, rendered forcefully by Eydie to a strikingly lush Kelly string-heavy orch-chorus backing. Philadelphia Kelly will be well worth keeping an eye out for. (Coral 60879.)

### Glen Gray

**No Name Jive**  
**Memories Of You**  
**If I Love Again**  
**Don't Do It Darling**  
**Casa Loma Stomp**  
**The Bottom Man On The Totem Pole**

Album rating: ★★

Half dozen landmarks in the history of the Casa Loma band are reprised on this LP. They've been enhanced quite a bit in sound in the transfer to LP, should have a certain fundamental appeal to those with a sentimental streak for the beginnings of the Swing Era. The two-part *Jive* is employed as the album title.

Sonny Dunham's famous *Memories* solo and Bobby Hackett's solo on *If I Love Again*, both trumpet efforts, have worn well through the years. (Decca DL 5397.)

### The Harmonicats

**La Paloma**  
**Bewitched**  
**I'll Get By**  
**Warsaw Wals**  
**Dynaflo Drive**  
**Blues From 'American In Paris'**  
**Flapperette**  
**After You've Gone**

Album Rating: ★★

The Cats glide through a wide variety of tastefully chosen standards but their treatment is certainly not *classic*, (as the album title suggests). But there are lots of harmonicas and maybe you like harmonicas. (Mercury.)

### The Harmonicats

★ ★ **La Paloma**  
★ ★ **Sissy**

A flock of harmonicas, a vibist to lend atmosphere, straight readings of the Mex-Tex standard and a buoyant bouncer. (Mercury 70007.)

### Richard Hayman

★ ★ **Marianne**  
★ ★ **Skipping Along**

A couple of "pops" pieces, neither outstanding or fresh, played well by a moderate studio band. (Mercury 70003.)

### Ted Heath

★ ★ ★ **The Piper's Patrol**  
★ **Jungle Fantasy**

*Patrol*, adapted from an Irish air (*Rakes O'Mallow*), comes off as a pleasant swing arrangement, featuring the Heath ensemble. *Fantasy* has been arranged mainly as a sax section exercise and just doesn't come off, either musically or commercially. (London 1259.)

### Sammy Kaye

★ ★ ★ **Sailing Along The Ohio**  
★ ★ **Forget Me Not**

The new edition of *Swing and Sway* has not changed much from the original save for the addition of Jeff Clay on vocals. He handles the solo work on *Sailing*, a breezy bouncer which is handled in the vocal department mainly by the Kaye Choir. This same choir goes it all the way on *Forget*, a lightweight ballad. (Columbia 39883.)

### Bob Keene

★ ★ **Easy To Remember**  
★ ★ **It Ain't Necessarily So**

Keene, a controversial California figure who was involved in the Ace Hudkins attempt to cash in on the old Artie Shaw library a couple of years ago, finally has shown up on records and with a pair of surprisingly good band sides. Of course, Keene's Shaw-styled clarinet dominates, but there's a rich orchestral sound on *Remember* and a spot of good piano. The Gershwin standard comes off in a show arrangement, tom-toms and clarinet being the key gimmick for the opening and closing. In between there's some pleasant tenor and a good medium jump segment to show off the band's sharpness in ensembles. (Vogue 1009.)

### Dorothy Loudon

★ ★ **Sinnin' Again**  
★ **Nickel And Dime Man**

Miss Loudon acts out a couple of ditties, *Sinnin'* a cowboy ballad with a honky flavor and *Man* a calypso-type novelty. Neither has what it takes. (Victor 20-4998.)

### Gisele MacKenzie-Helen O'Connell

★ ★ ★ ★ **Water Can't Quench The Fire Of Love**

★ ★ ★ ★ **A Crazy Waltz**

Tongues firmly in cheeks, the gals do two hilarious pieces of satirical material in a pseudo-western vein. Each side punches its point across in less than two minutes, with Dave Cavanaugh's combo (on the first side, just bleating tuba and rhythm) accentuating the laughs. Second side sounds like *In A Little Spanish Town* in spots. *Water* gets a slight edge in hilarity, but both will be popular. (Capitol 2266.)

### Ralph Marterie

★ ★ ★ **Runnin' Slow**  
★ ★ **Summer Love**

Marterie's first-rate crew turns in a clean-cut workout on *Slow*, a slow beat riff instrumental reminiscent of many in the genre; Marterie gets off a brief muted, modernish solo to a Kenton-ish arrangement. *Love* is Marterie's trumpet all the way in his Jamesian mood. (Mercury 70006.)

### Skip Martin

★ ★ ★ **Rose Room**  
★ ★ **There's Danger In Your Eyes, Cherie**

Crack arranger Martin employs his Les Brown-ish technique in instrumentally working over a couple of vintage items; *Rose Room* perhaps rocks with greater force than *Cherie*. Both sides feature tasty tenor sax (probably Ted Nash) and piano (Geoff Clarkson?) solos. (MGM 11342.)

### Al Martino

★ ★ ★ ★ **In All This World**  
★ ★ ★ ★ **Now**

This coupling represents Martino's strongest bid for a hit since his original *Here In My Heart*. *World* is a concerto-type "big" song worked up in real pretentious style by Nelson Riddle's big studio crew. *Now* is a formula song, also of the bravura type. (Capitol 2260.)

### Sy Melano

★ ★ ★ **Mi Amore**  
★ ★ **Troubadour**

Melano, a promising young tenor with an almost operatic sound, is well presented here in two effective ballads. Orchestra, under Charles Henderson, makes intelligent use of strings to accentuate the dramatic mood of the second side. (Vogue 1012.)

### Mills Brothers

★ ★ ★ ★ **A Shoulder To Weep On**  
★ ★ ★ ★ **Someone Loved Someone**

Either side of this coupling could provide the Mills family with a follow-up to its current hit, *The Glow Worm*. Neither is as strong in performance, arrangement or material as the *Worm*, but they are typically slick Mills Brothers in every respect. *Shoulder* is the better song, a polished ballad; *Someone* is a hokey ballad with an obvious sort of corn philosophy. Sy Oliver conducts his own arrangements. (Decca 28459.)

### Guy Mitchell

★ ★ ★ **Don't Rob Another Man's Castle**  
★ ★ ★ **Why Should I Go Home**

*Castle* is an early Mitchell effort, hasn't the sound he's gotten on more recent successes, and doesn't figure to do more than reach newly-made Mitchell fans. *Home* is a rather unimpressive and corny ballad. (Columbia 39886.)

### Vaughn Monroe

★ ★ ★ ★ **Yours**  
★ ★ ★ ★ **I**

The Vaughn and only should do well with this coupling, coverage of a pair of upcoming ballads, one a revival and *I* a

new Milton Berle adaptation of Drigo's *Serenade*. Monroe is backed by his band and a studio chorus. Deliberate commercialism done competently. (Victor 20-5030.)

### Buddy Morrow

★ ★ ★ ★ **Greyhound**  
★ ★ ★ ★ **Stairway To The Stars**

Buddy, who seems to have found a commercial formula with a rhythm and blues song diet, could well have his biggest box office bet yet with an exciting production of *Greyhound*, a Rudy Toombs item started by Amos Milburn. It's an express train blues novelty which gets its excitement from an underlying rhythm figure (played with crackerjack precision by the Morrow crew) to a vocal, here rendered with surprising ginger by Frankie Lester.

The revival of *Stairway* in many ways is one of the best band discs made recently. Taken at a medium beat, Lester and a vocal group handle the lyric to a slight improvisation of the basic melody with Morrow's trombone contributing both solo and obligato moments of considerable merit. (Victor 20-5041.)



**NOTED RACEHORSE SPECIALIST**  
Harry James is expected to sell LPs for many a year as a result of his successful teaming with Rosemary Clooney, who joined him in the recently five-starred set of award-winning movie songs on the Columbia label.

### Art Mooney

★ ★ ★ ★ **Lazy River**  
★ ★ **Honestly**

Thanks to the metallic honky quality of vocalist Cathy Ryan (formerly Dottie O'Brien), Mooney has in *River* his strongest hit bid in some time. It's a straight dance band treatment, no gimmicks, no banjo. The song, of course, is a delightful oldie. *Honestly* is a rather dull ballad, sung adequately by Cliff Ayres and group. (MGM 11347.)

### Russ Morgan

★ ★ ★ **Dream Baby**  
★ ★ ★ **Strolling In Lover's Lane**

*Lover's Lane* is the side intended for the hit; it's a fairly close mimic of the couple-of-year-old Morgan hit, *Cruising Down The River*. Russ and a vocal group sing it.

*Dream Baby* is a pleasant old-timey ballad bouncer which Russ sings nicely and his band plays for the song's value for dancers. (Decca 28422.)

### Jimmy Palmer

★ ★ ★ **Secrets**  
★ ★ ★ **Yearning**

Palmer's midwestern mickey-mousers have struck a record-selling formula with gang vocals a la Johnny Long on oldies. *Yearning* is the latest attempt and should fall in line with *Who* and the other suc-

cesses the band has had. Ronnie Neubert and a chorus sing *Secrets* to make a solid commercial coupling for the top side. (Mercury 70013.)

### Les Paul-Mary Ford

★ ★ ★ ★ **Lady Of Spain**  
★ ★ ★ **My Baby's Coming Home**

*Lady Of Spain* is one of the best examples of Paul's technique, both as guitarist and as recording engineer. With the song already solidly revived via Eddie Fisher, this instrumental version should have no trouble cleaning up. *Home* is a country ballad of only moderate appeal, is sung on one of her rare bad days by Mrs. Paul. (Capitol 2265.)

### Johnnie Ray

★ ★ ★ **Cee But I'm Lonesome**  
★ ★ ★ **Don't Say Love Has Ended**

Here's news! Johnnie Ray's new record isn't going to be a hit. Both songs are weak and his performance of them sounds like a pale imitation of the original. The Four Lads and Jimmy Carroll's rhythm back him up. (Columbia 39814.)

### Edmundo Ros

★ ★ **Peladinho**  
★ ★ **I Like Brazil**

Ros' British Latins offer a couple of danceable items, neither really standout, though *Peladinho* has a striking theme which could be exploited with better orchestration. Ros sings *Brazil* in his monotone style. Both sides are marked "baiao." (London 1257.)

### Barbara Ruick & Carleton Carpenter

★ ★ ★ **No Two People**  
★ ★ **When You're Walking In the Rain**

An engaging new Hollywood discouple deliver a buoyant coupling, both of a novelty nature, with *People*, the Frank Loesser picture, the likelier song. Skip Martin provided the tasty musical assist. (MGM 11314.)

### Sauter-Finegan

★ ★ ★ ★ **Midnight Sleighride**  
★ ★ ★ **When Hearts Are Young**

Add a couple of distinguished new efforts to the first six of the Sauter-Finegan record studio experiment. *Sleighride*, a merry adaptation of a section from Prokofiev's *Lt. Kije*, is the Russian counterpart for the boys' *Doodletown Fifer*. It features Finegan's chest-pounding to synthesize hoof beats, makes maximum use of the band's percussion battery, employs the tuba effectively, and all told is quite a colorful arrangement of colorful music.

The reverse is a pretty though neglected oldie treated for melodic values and mood by the arrangers.

The *Sleighride* side could crop up a "sleeper" hit; it has plenty of commercially attractive ingredients in addition to its standout musical attributes. (Victor 20-4995.)

### Frank Sinatra

★ ★ **Why Try To Change Me Now**  
★ ★ **The Birth Of The Blues**

Frank sounds awfully tired on *Change*, a new and rather pleasant ballad. There's only a small improvement on *Blues*, which is a production arrangement and will have meaning mainly for Axel Stordahl's fancy background. (Columbia 39882.)

### Jo Stafford

★ ★ ★ ★ **Keep It A Secret**  
★ ★ ★ **Once To Every Heart**

Chances are that Jo's plea to *Keep It A Secret* will be far from kept. It's a striking country-ish ballad treated simply, showcasing Jo's pipes against muted trumpet, piano and rhythm. *Heart's* a ballad co-penned by hubby Paul Weston, who also leads the supporting bands. (Columbia 39891.)

(Turn to Page 15)

**VIC DAMONE**  
"GREYHOUND"  
AND  
"I DON'T CARE"  
MERCURY 70031  
• 70031X45

**BILLY WILLIAMS**  
"MAD ABOUT CHA"  
AND  
"I DON'T KNOW WHY"  
MERCURY 70012  
• 70012X45

**LOLA AMECHE AND RALPH MARTERIE**  
"Don't Let The Stars Get In Your Eyes"  
AND  
"ROCK THE JOINT"  
MERCURY 70023  
• 70023X45

**JIMMY PALMER**  
"YEARNING"  
AND  
"SECRETS"  
MERCURY 70013  
• 70013X45

**RUSTY DRAPER**  
"ANGRY"  
AND  
"BLUE TEARS"  
MERCURY 70004  
• 70004X45



## The Blindfold Test

# A Morse Code Of Musical Ethics

By LEONARD FEATHER

As you must know if you read the Nov. 19 *Down Beat*, Ella Mae Morse has some pretty firm convictions about what is going on in the contemporary vocal world.

Feeling that a blindfold test would uncover some additional views along similar lines, I concentrated on recent vocal discs for her comments and ratings. The following, therefore, represents the Morse code of musical ethics, with a tape recorder standing by as witness.

Ella Mae was given no information whatsoever about the records played for her, either before or during the blindfold test.

### THE RECORDS

1. Stan Kenton. *Lonesome Train* (Capitol). Arr. Gene Roland. Kay Brown, vocal.

It's an interesting thing, but it's frightening . . . The whole thing is a gimmick. I don't know who the girl was. She sounds like part of the train, which was very effective; but it gets a little monotonous after awhile. I don't know what else the arranger could have done with it except just exactly what he did do . . . I didn't care too much for the balance. I'd give it about one and a half.

2. Harry James-Toni Harper. *Fruit Cake* (Columbia).

Unmistakably Harry James' trumpet, wouldn't you say? And it's got to be little Toni Harper. How old is she now? About 16? I think she is wonderful. I am a little prejudiced, you know. Anything Toni does I like. But of course, this type of tune I like, too. This is not on the order of *Blacksmith*, but it's got that same beat.

I don't like Harry James' trumpet playing, which he will probably hate me for; but I never did. But he has always had a great band and the finest rhythm sections. I give this an even four.

3. Guy Mitchell-Mindy Carson. *That's A-Why* (Columbia).

I hate to be too critical, but I don't like this kind of music. These kind of tunes have the living daylight out of me. This girl sounds like Gisele MacKenzie. The girl and boy have very good voices; I'm sure if they did anything else, it would be really great. The band was very nice, and the blending of the chorus in the back with the instruments was very nice, but this tune is the worst thing I have ever heard—written by one of my dearest friends, no doubt—but this is sure to be a hit, because I think it is horrible. From a commercial standpoint, I would give it two. From my point of view, I wouldn't have this thing as a gift.

4. Freddie Cole Trio. *The Joke Is On Me* (Topper).

Everybody sings like somebody. Did you notice? He sings an awful lot like King Cole. I think I have heard him before, and I can't remember his name. Just right at the very beginning, I thought it was Nat, but then I knew all of a sudden, because there is a certain amount of sincerity that you—no matter how much you sing like someone else, you just can't make it.

This is a very nice tune. I'd say it has no commercial value at all, just for that reason. It isn't hillbilly or folksy enough to make it



Ella Mae Morse

on the Hit Parade. It is a very wonderful little rhythm section in the back, too; but I kind of lost interest after the first 16 bars. I'd say three stars.

5. Frances Faye. *Night And Day* (Capitol).

(Laughter) Ow, Ow! that is the part I like! I am so glad Frances Faye is recording at last. She is really wonderful. This girl sings with a terrific beat and complete relaxation. She plays very fine piano too. She's got a wonderful sense of humor, you can tell that in the way she sings. Of course I love that bongo beat they get in the background too. I would give this a big fat four and a half.

6. George Shearing. *It's Easy To Remember* (MGM). Teddi King, vocal.

I feel real guilty because I never recognize singers anymore. I couldn't possibly, if my life depended on it, tell you who that girl was. She sounded like a combination of a lot of people, but very good. The song is wonderful. Everybody is bringing back all the old songs, and everybody has those fade-out endings. I am getting a little sick of that. But I am still doing it too, by the way. I guess you've got to follow the parade. I'd say fair, on the whole; but musically the group was a good three and a half. I didn't recognize the group at all.

7. Sarah Vaughan. *Sinner Or Saint* (Columbia), with Percy Faith Orch. and chorus.

I think Sarah Vaughan is getting com-

pletely confused. Remember when she first started? Her big record of *Don't Blame Me* got such fabulous recognition, and the way she was singing was just the way she felt singing; and it was the greatest. Well, then she sort of went hog wild, and was criticised so tremendously for it, and now she is trying to sing straight. Her vibrato goes crazy. It suffers for it, I think.

This I think, is one of the nicest records she has made in a long time, of the newest ones. Some of the new ones I have been real disappointed in because in person Sarah still knocks me completely out. She sings the way she used to sing, in person. But on records I think they are trying to hold her back, and I wish they would leave her alone. Whoever handles her sessions, I would like to bang him right on top of the head, and tell them to let her relax, and sing the way she wants to sing, because she is great. This is a beautiful tune, and the band of course, is great. I don't know who conducted; maybe Percy Faith? It sounds like him. I would say that musically, this record is a nice round three.

8. Fran Warren. *Takes Two To Tango* (MGM). Ralph Burns Orch. Arr. Ralph Burns.

Oh, this is cruel, I could kill you. Of all the records, this is the one on *Two To Tango* that I haven't heard. Well I hate to say it, but this is the lowest! It's the worst thing I have ever heard in my life; if I may say it without seeming to be just plain catty. I didn't like one thing about this record. The arrangement was bad, the girl was bad, everything was bad. The whole thing was a complete mess. Is there anything lower than zero? That is the way I rate it.

9. Duke Ellington Orch. *Come On Home* (Okeh). Comp. Ellington, Jimmy Grissom, vocal.

Now here we go again on not knowing who the artist was; it really doesn't matter because the band drowned him out anyway. I couldn't catch half of the lyrics, but this is just another blues; and not a very good one, I don't think. I think the blues are coming back. This is a very depressing type number, what I could hear of it. The balance was very bad.

That was a wonderful sax section, and a nice booming bass; the rhythm section was fine. The arrangement I didn't care for. Maybe I'm spoiled by Nelson Riddle and his wonderful arrangements. I think it was over-arranged, because it's a simple blues; I didn't like the singer at all, because he was screaming; everybody screams, and this has got to stop. I would give about a one.

10. Wild Bill Davison. *I Can't Give You Anything But Love* (Pax). Helen Ward, vocal.

Records like that bring back memories. It sounds like a combination of Louis Armstrong and maybe Berigan on a jam session. This doesn't sound like a commercial record at all. It sounds like a bunch of musicians get together and they are having a little jam session. Very relaxed. The girl sounded a little like Helen Ward. It couldn't be, could it? She sounded familiar to me. That little quivery sound reminds me of some of her old records with Benny Goodman. From a commercial standpoint this record has no value at all. But I liked it; give it a big fat three.

## The Coolest

San Francisco — Somebody's writing some pretty commercial advertising signs in the Bay Area these days. Nat Pierce, Herman pianist, spotted this one on a church en route to San Jose: "Sunday Morning Services, 7 A. M., Wish You Were Here" and this billboard for a whisky: "Five Brothers Whisky—Strictly Straight!"

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## Chords And Discords

# TV Host-Columnist Sullivan Corrects An 'Inaccurate Crack'

To The Editors:

Enjoyed the Ellington edition immensely. But will you correct the inaccurate crack of Ned Williams (*Down Beat*, Nov. 5): "I heard Ed Sullivan introduce Harold Arlen on TV the other night merely as the writer of *Over the Rainbow*. Oh, well!"

No. 1—Arlen, of course, in his medley, featured *Stormy Weather*. After he'd finished a nine-minute medley, I asked him to play *Over the Rainbow*, to set up our production of that number.

No. 2—The first writer to rave about *Stormy Weather* was me—from the time Ethel Waters intro'd it at the Cotton Club. The number got off haltingly, for some reason, and Irving Mills was so elated with my plugging of it that he gave me permission to introduce it in a very bad motion picture I made about New York night life.

Williams' sneer, intended to indicate my dopeyness, really indicates his lack of accuracy, which he could have sharpened by chatting with Dan Healy. I've always prided myself on what I did for *Stormy Weather* and bejabbars, I wish you'd correct this.

When Irving gave me the movie okay, I had Abe Lyman's band play it for the film, while Lyman was at the Paradise.

Ed Sullivan

## Thanks!

Saskatoon, Toronto

To The Editors:

May I say how complete you have made your poll this year, it includes several new categories that make its coverage of the music scene far more comprehensive.

Also, this is an opportunity to say just how much I'm enjoying *DB* these days. What *DB* often lacks in quality it makes up for in quantity and coverage, and the coverage *IS* remarkable. The reports on the obscure record dates (i.e. Gerry Mulligan's recordings for Fantasy), and the articles on people like Leo Parker, as well as dozens of others makes reading *DB*

much like an Easter Egg hunt; you never know until you've read it all what you'll find, and you find the most unexpected pleasures and surprises in many of the issues.

I hope you'll continue your present policy.

David Wright

## Turning The Tapes

Sheridan, Oregon

To The Editors:

I would like to correspond with jazz collectors who are interested in trading tapes of broadcasts. I am particularly interested in such collectors who may live in Denver, Chicago, New Orleans, San Francisco, St. Louis, Detroit and Memphis. I already have quite a tape collection of broadcasts and would like to establish a swapping arrangement with other collectors.

Wally Heider

## Artie Shaw Salutes

New York City

To The Editors:

To one of a very small handful of serious musicians working in popular music;

To the leader of one of the most successful and influential jazz groups in the world;

To a man who has done probably more than anyone else in jazz to prove that "style" emanates not only from the quality of the written score but from the individual instrumentalists who play the score;

To a name which stands for the highest quality in a business bristling with "names" built solely on willingness to cater to cheapness, shoddiness, and ignorance in mass tastes;

To a person with truly high standards in a "racket" ridden with every manner of vulgarity;



AT THE EMBERS, plush East 54th street niter that offers jaded New Yorkers a combination of soft lights, good food and mellow music, Joe Bushkin's quartet can be seen here entertaining the people with a fine blend of melodic jazz, featuring Buck Clayton, Jo Jones and Milton Hinton.

And, above all, to an honest, dignified, and essentially uncompromising human being functioning with integrity in a field which only too often demands dishonesty, lack of dignity, and cheap compromises of every possible sort—

To Duke Ellington, my sincere tribute.

Artie Shaw

## Seek & Ye Shall Find

Champaign, Ill.

To The Editors:

If the nationally-prominent ballrooms and clubs are looking for new bands as William Karzas of the Aragon-Trianon Ballrooms said in *Down Beat* we question the method of choosing these "names-to-be."

There appears to be a general idea prevalent throughout the business that the way to get a band that will prove to be an outstanding attraction is to take a talented musician from an established band and give him location bookings and an expensive promotional build-up. We will agree that occasionally this achieves good results. However, many times the band's ability to do good business drops at a rapid pace after the initial promotional campaign, and within a few months (or weeks) the band is on the rocks.

We believe, as Stan Kenton ex-

pressed in the Aug. 27 *Beat*, that a bandleader to be successful must have a tremendous drive to be a well-known and successful bandleader and NOTHING ELSE, despite the ensuing hardships occasioned by the financial problems, travelling, taxes, etc. This, no amount of promotion or financial backing will give to an individual. Therefore, we believe that the main source of nationally-famous bands is going to be the new leaders coming up via the territory ballrooms and clubs. It may seem like a "corny" idea, but these guys have to have that necessary drive to stay in business, and more important yet—after a few years of brutal experience, they have a background in the crowd-psychology, choice of songs and tempos, and managerial responsibilities which may lead them to that pot-of-gold at the end of the rainbow.

Where do the major league baseball teams find their new stars? Almost always from the minor league teams where they have been carefully coached and trained for their possible future big league chance. And that's exactly where we think the big operators are going to find those new bands that the dance business always needs—out working night after night (BUT WORKING) in bush-league spots from Chicago to Natchitoches.

Johnny Bruce,  
AM-ART AGENCY

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# Ted Heath Fights To Hold Britain's No.1 Band Crown



British maestro Ted Heath in his office

By MIKE NEVARD

London—Ted Heath never looked back as he skyrocketed to the top of the British dance band world seven years ago. But he's glancing over his shoulder now at a young drummer climbing up behind him with a lively jump crew.

Jack Parnell stormed to the top with the original Heath band in 1945. Both have held the top poll spots ever since: Heath as Number One Swing Band; Parnell as Number One Drummer.

Now Parnell's after the Heath crown. And it's going to be a close fight.

Heath's crew has the polish and power you would expect from a

band so well established. Parnell has an enthusiastic kick and the imagination of youth.

However, Ted's not going to be caught napping when poll time comes along. He's injecting a lot of fire into his 16-piece.

## New Rhythm Kicks

For a while the band was tame, but now it's regaining some of the inspiration which drove all before it in 1945 and '46. Ralph Dollimore, 23-year-old piano discovery, is putting a new kick into the rhythm section.

The brass and saxes still have their 1945 stalwarts—trombonist Jimmy Coombes and lead alto Les Gilbert. But there's a young look about the sections.

Bobby Pratt blows most of the solo trumpet with the band now, and is beginning to fill the gap left when Kenny Baker quit the band in 1948. John Keating plays a hot, jagged trombone with terrific force and adds jump where there were once Bill Harris impressions.

But the real strength of the band is in its section work. The brass is punchy and the saxes are smooth and well-blended.

## Renown-Like Sound

As Les Brown said when he heard the band: "The standard of musicianship is terrific."

The Heath crew has, in fact, been likened to the Band of Renown. But though the band plays with probably more ensemble precision than the Brown unit, there is nothing of the dynamism that drives the American band on its one-night stands. Drummer Ronnie Verrall is no Sperleng, and the British bands seem frightened of producing anything near a deafen-



Lita Roza

ing brass blast.

But the fans like it. Once a month, 3,000 of them pack the Palladium for Heath's Sunday night Swing Sessions. The last one was the 83rd, and again it was sold out a week before.

As usual, the band played its jump numbers, interspersed with guest artists and the band's vocal contingent. Lita Roza, glamorous poll-topper, gives the band its sex appeal. Dickie Valentine and Dennis Lotis please the girls.

## The Pater

And before them all is Heath—pink, plump and immaculately attired—giving the impression of a benign schoolmaster. He smiles

paternally as Lita Roza sweeps on stage; directs an admonishing frown at an over-enthusiastic soloist; and watches benevolently as Dickie Valentine fronts the band for a gaggle of impressions.

Ted is 50, graying, looks like a banker, plays golf, loves his wife, five children and Turkish Delight.

He came into the musical profession 44 years ago when his father, leader of a local brass band in London's suburbs, taught him the tenor horn.

## Started Young

At the age of seven, Ted was playing in brass band contests. At 12, he switched to trombone.

Unemployment was rife at the end of the first World War. To keep himself from starving, Ted joined a bunch of itinerant musicians in the London streets. In 1920 his luck changed. Jack Hyllton gave him a job at the Queen's Hall Roof Gardens. The same year he went to Vienna with a band called the Southern Syncopators.

Back in London, he played with the bands of Bert Firman, Al Starita, Ambrose and Sidney Lipton. In 1940, he became first trombonist with Gerald— the same Gerald with whom he was later to battle for Britain's Number One band spots.

## Songs For Sale

Then he added a new facet to his career: composing. With his wife Moira—a former show girl—he wrote *That Lovely Weekend* and *I'm Gonna Love That Guy*. With the royalties from these numbers he floated the all-star band which took the country by storm.

A lot of star men played with Ted then—Ralph Sharon, Norman Stenfalt, pianos; Dave Goldberg, guitarist now gigging in Hollywood; as Dave Gilbert; Ronnie Scott, Tommy Whittle, Johnny Gray, tenors; Kenny Baker, trumpet; Jackie Armstrong, trombone.

The big names have gone. But, says Ted: "British musicianship is the best in the world. Only the dance band players' inhibitions prevent them from becoming jazz soloists on a par with the Americans."

New York—Mary Small, the veteran night club canary, has switched recording affiliations. Originally signed and recorded with moderate success by King Records, Miss Small has now signed a term contract with Mercury Records.

## Wilson On The Keys

By TEDDY WILSON

Before I begin this series of piano tips I want to make one thing very clear. I don't want to hand down any authoritative statement on the way the piano is supposed to be played.

I've studied with a number of people in the classical music field in my time. Some of them specialize in teaching. Others specialize in concertizing. They all play wonderfully but each of them has a different way of explaining how he or she achieves this objective.

Many people have completely mastered the art of playing the piano as far as tone, expressiveness, speed, and the volume range that you need for that expressiveness; but comparatively few people really understand what actually happens when the piano is played well.

Of all the people and explanations with which I've come into contact, I think I like the Matte system best.

## The Matte System

I came into contact with Matte through one of his students, Richard McClanahan, and through his books. I think he has come nearer than anyone else to explaining just what takes place in the creation of good piano playing.

As far as my own teaching is concerned, I've been teaching according to the basis of my own style and what I observe to be the harmonic basis of most jazz musicians I have known.

Of course, not all musicians play from the same harmonic basis. A style like mine is truly played on

a groundwork of whatever you know about harmony. In jazz improvisation a knowledge of the harmonic structure of jazz is imperative; in fact, it is the motivating force behind the improvisation.

## Harmonically Speaking

In other words, you can only play what you know harmonically. In addition to this, you need to start with a certain amount of emotional capacity and creativeness. This is something that can't be acquired. Either you have it or you don't, and from there on all you can work with is your har-

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## Record Reviews

(Jumped from Page 11)

## June Valli

- \*\*\* *A Shoulder To Weep On*  
 \*\* *Why Don't You Believe Me?*

*Believe*, a not especially outstanding ballad, is a hit via a Joni James MGM waxing; June's version is simple, tasty but doesn't figure to dent the market much. *Shoulder* is a better production, makes effective use of a male quartet, will be the key side for Miss Valli. (Victor 20-5017.)

## Fran Warren

- \*\*\* *Anywhere I Wander*  
 \*\* *I Worry 'Bout You*

Below par Fran on a picture song (*Wander*), with choral assistance, and a fair new ballad; Ralph Burns furnishes the attractive orchestral support. (MGM 11352.)

## Bobby Wayne

- \*\*\* *If I Didn't Love You So*  
 \*\* *Last Night I Heard Somebody Cry*

Fair vocalizing of a couple of mediocre ballads, *Love* an ordinary schmaltzer and *Cry* a hillbilly weeper. (Mercury 70011.)

## Billy Williams Quartet

- \*\*\* *Mad About Cha*  
 \*\* *I Don't Know Why*

*Mad* is a frantic novelty which has so much in it that the kitchen sink wasn't necessary. The standard coupling spots Williams and his men at their most inadequate. (Mercury 70012.)

## Joe Yuki Sextette

- \*\*\* *Skaters' Jump*  
 \*\*\* *That Old Gang of Mine*

Boisterous pseudo-Dixieland by the trombonist's big-sounding, well-recorded group. The jazzed-up *Skaters' Waltz*, reminiscent in spots of the old Crosby Bob Cats, will probably get most of the disc-jockey play, but *Gang*, played more or less straight before it digs into Dixie, is a better showcase for Yuki's horn. (Vogue 1005.)

## JAZZ

Records in this section are reviewed and rated in terms of their musical merit.

## Frank Assunto

- \*\*\* *Merry Widow Waltz*  
 \*\*\* *Sweet Sue*

Assunto's Dukes Of Dixieland combo is one of the best on the modern New Orleans scene. *Sweet Sue* is a reasonably good example of the group's ensemble spirit, led by a first-rate Louis-like trum-

peter. The *Widow* comes out in two-beat, mainly as a fair clarinet solo. (Imperial 5205.)

## Dave Brubeck Quartet

- \*\*\* *Look For The Silver Lining*  
 \*\*\* *This Can't Be Love*  
 \*\*\* *At A Perfume Counter*  
 \*\* *Frenesi*

*Lining*, a good tune for revival purposes, induces inspired work by Brubeck and altoist Paul Desmond. There are fugu-ish moments in the last chorus, and an amusing Paramount production ending. *Love* has some of Desmond's coolest, smoothest work and some intense, jumpy Brubeck in a curious assortment of styles; in many ways it's one of the most interesting Brubeck items yet.

*Perfume*, another good old tune, opens with the theme, done with almost corny correctness. Bassist Bull Rutherford thumps a little too hard behind the piano solo. To our recollection, this is the first B flat jazz record ever to end on an E flat + (and with a flat 5 yet!). *Frenesi* has Desmond sounding thin and high, as if he wished his alto were a soprano. Much of this side is ruined by Herb Barman's machine gunning. (Fantasy 521, 520.)

## Otto Cesana

- Ecstasy*  
*Let's Beguine*  
*Autumn Song*  
*Yester-Thoughts*  
*Starlight*  
*Enchantment*  
*Symphony In Jazz*

Album rating: \*\*\*

Cesana, with 60 musicians at his command, has produced a collation of recordings which at best are pleasantly diverting, reasonably lush and extremely well recorded.

Cesana's orchestrations are far more impressive than are his compositions; some of the themes are undeniably attractive, none of them are strikingly original. His piece de resistance, the first movement of his *Symphony In Jazz*, is notable for the development of his thematic material but its relationship to jazz is purely in its title. *Starlight*, perhaps the most attractive commercial item in the set, is a concerto-type schmaltz piece which spotlights Bernie Leighton at the piano.

Perhaps in his pursuit to find the compromise between classical and jazz composition, Cesana may have stumbled on a formula, now familiarized by the Faiths, Jenkins, and Winterhalters, which could become a commercial entity for stargazers and young lovers. (Columbia GL 103.)

## Miles Davis

- \*\*\* *Dig? (I & II)*

Here we have some six minutes of *Sweet Georgia Brown*, extracted from Miles' LP. Miles, altoist Jack McClean, tenor Sonny Rollins are not helped a bit by the rude, unswinging drumming of Art Blakey. (Prestige 777.)

## Duke Ellington

- Do Nothin' Till You Hear From Me*  
*Jack The Bear*  
*Bojangles*  
*Harlem Airshaft*  
*Warm Valley*  
*Ko-Ko*  
*Across The Track Blues*  
*Chloe*

Album Rating: \*\*\*\*\*

If you happen to be (a) a relative newcomer to jazz fandom, or (b) skeptical about the plaudits heaped upon Duke in our special Ellington issue, here is your answer in its sublimest form.

Just about everything that has ever



CHICAGO'S JONI JAMES has been stirring up a little storm with her latest release for her MGM label, *Why Don't You Believe Me*.

been great about this band can be found in these reissues of 1940 sides. Cootie Williams' trumpet on the first number, Jimmy Blanton's bass on the second, Hodges' exquisite *Warm Valley*, all made jazz history. Duke himself arranged every item; *Ko-Ko* in particular stands out as a miniature masterpiece of form and continuity in jazz orchestration.

There has never been greater big band jazz than this, by Ellington or any other unit since. The passage of 12 years has served merely to show the brilliance of these sides in a broader perspective. Let's just add credits for the brilliant work of Rex Stewart, cornet; Lawrence Brown and Tricky Sam, trombones; Barney Bigard, clarinet; Duke's piano and Ben Web-

ster's tenor sax, and conclude by insisting that you let this LP speak for its magnificent self. (Victor LPT 3017.)

## Erroll Garner

- \*\*\* *What's New*  
 \*\*\* *Summertime*

New is Erroll in his sustained-pedal mood, a little too florid for comfort; *Summertime* is in tempo, with John Simmons and Shadow Wilson accentuating the solid beat. (Columbia 39888.)

## Benny Goodman Trio

## After Hours

- Blue*  
*Bye Bye Pretty Baby*  
*At Sundown*  
*When You're Smiling*  
*All I Do Is Dream Of You*  
*Stomping at The Savoy*  
*I'll Never Be The Same*

Album Rating: \*\*\*

The Goodman Trio was something new and sensational in 1935. If these records had been made in 1935 (and nothing in the music precludes that possibility) they might have sounded equally devastating to our 1935 ears. But alas, they were cut only a few years ago and released in 1952, and to contemporary ears they will provide nothing that startles or thrills. Benny and Teddy Wilson play tastefully, unsensationally, perhaps lacking the pioneer spirit that gave their teamwork such a powerful drive in '35. Some clever two-way voicing between Teddy and BG in the Avery Parrish blues, *After Hours*, is about the only thing that really stands out in the set. Jimmy Crawford replaces the original Krupa drums. (Capitol H 343.)

## Hampton Hawes Trio

- \*\*\* *Thou Swell*  
 \*\*\* *Jumping Jacque*

What have we here? Another new star? It may well be, for Hamp's solo debut bears out the promise shown in his sides with Shorty Rogers and other coast combos. *Swell* has a well preconceived routine, some incisive improvisation, fine recording and excellent rhythm support from Shelly Manne and Joe Mondragon. *Jacque* is a medium-tempo blues with a novel stop-and-go theme. Hamp swings in single-note passages, works out some nice ideas with Shelly, and plays block-chord passages swingingly too. (Discovery 164.)

## Woody Herman

- \*\*\* *Perdido*  
 \*\*\* *Baby Clementine*

The band rocks superbly on *Perdido*; there are two excellent, unlabel-credited solos by Arno Marsh on tenor and Carl Fontana on trombone; and the rhythm section at this session had Nat Pierce, Chubby Jackson and Sonny Igoe. It's a head arrangement, played with the fire that used to burn in the first Herman herd. *Clementine* is an adaptation of the traditional melody, arranged by Ralph Burns and sung by Dolly Houston. Hardly worth the effort. (Mars 400.)

(Turn to Page 17)

## Sideman Switches

Xavier Cugat — Johnny Costello, tpt. for Bobby Jones; Al Rojo, tpt. for George Lopez; Augie Alcaraz, alto for Gene LoRello; Joe Guerrero, drums for Ernie Marrero; Feline Angulo, piano for Fausto Curbelo; Juan Guerrero, vocals for Kiki; Mechita, dancer for Carmen-

cita . . . Jimmy Dorsey — Johnny Hayes, ten. for Glenn Stainer; Carmen Ciarlo, alto for Nino Pallotti (to Torris Brand, Flamingo, Las Vegas, Nev.); Nick Travis, lead tpt. for Riley Norris; Bill Lolatti, bass, out; Eleanor Russell & Sandy Evans, vocals, out . . . Buddy Morrow — Jimmie Blount, tro. for Fred Angst (to Hal McIntyre).  
 Tommy Dorsey — Ernie DeFalco, lead tpt. for Bobby Nichols (to

Bob Boucher, Roxy Th., N.Y.C.); Doug Talbert, piano for Gene Kutch . . . Tex Beneke — Kenny Trimble, tro. for Ziggy Elmer (to Harry James) . . . Don Rodney (Arcadia Blrm, N.Y.C.) — Shelly Gold, lead alto for Bill Vitale (to Alex Alstone, Waldorf-Astoria, N.Y.C.) . . . Kay Thompson (Plaza H., N.Y.C.) — Mario Toscarelli, drums & Bill Ulfeld, piano added . . . Vincent Lopez — Tony Nicoletti, piano for Ray Barr (to radio & TV.) . . . Stan Kenton — Ritchie Kamuca, ten. for Lee Elliott . . . Charlie Barnet — Sol Gubin, drums for Bill Donley.

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Feather's Nest

By LEONARD FEATHER

One of the most confusing aspects of the appreciation of music, about which critics and fans have indulged in endless and fruitless polemics, is the problem of whether or not one can be completely objective in any judgment.

When you're listening to a performance, whether it be by Darius Milhaud or Doris Day, Duke Ellington or Dinah Washington, how do you listen? Do you judge it in comparison with other performances by the same artist? With previous works by the same composer? Is the pleasure with which it strikes your ear determined by how many other artists and composers you have heard in the same field?

Or do you tell yourself you are completely objective, judging the music simply on its own terms without reference to anything you've heard before?

To my mind, those who claim to fall into the second category are perpetrating an enormous hoax on themselves; for there is a law, unwritten but immutable, that governs our reactions to any music. Call it a law of relativity vs. subjectivity. In simpler terms, it's the Law of Experience.

The Language Parallel

From the very first moment in our lives when we are made aware of music, our ears are attuned in this manner. If we grow up in a western civilization we learn to think of the diatonic scale as the norm, and music from other cultures sounds strange to us, just as French or Chinese will sound strange to a child who has never heard anything but English spoken.

As we mature, we learn to like certain forms of music and certain artists and composers in those forms. And we acquire opinions. The more music we hear, the more opinions we have and the more comparisons we make. If we are foolish enough to have become professional music critics, we hear so much music that at times we can't see the wood for the trees.

But if we are to retain any kind of balance, we must realize that there is no such thing as judging music in a vacuum. To be absolutely objective about a performance, you would have to assess it as if you had never heard any music before in your life—about as complete a blindfold test as you could undergo. So, instead of judging in absolute terms, we judge in terms of all the facts we have learned in our lives about music, about the artist and composer under review.

Blindfold Proves It

That's one of the reasons the blindfold test has been so revealing. Many are the times a blindfolded has made some such remark as the following:

"If this was made 20 years ago, I'd say it was pretty good, but if it's a recent recording I'd only give it two stars."

"This is a good imitation of Duke Ellington, or if it's Duke himself I'd say he was having an off day."

"This is the same old stuff—I've heard So-And-So play things like it dozens of times before. The first ones heard knocked me out, but now it's become tiresome."

What do statements like these really mean? All three point to the same inference—that music is not simply "either good or bad," as we so often claim in our pretenses to objectivity. It is good or bad in relationship to a bunch of facts we know, or don't know, about it.

If a piece sounds good to us and we think it is original, we admire it. If we find out later it was stolen from something else, our views change, though the music remains identical.

Other Times, Other Ears

Ears that are accustomed to Honegger and Hindemith do not react in the same way to Brahms and Beethoven as the ears of Brahms' and Beethoven's times. Jazzmen who have been brought up on a diet of Parker and Tristano cannot find the same thrill in Muskrat Ramble that their fathers did when Muskrat Ramble was

The Eras

Philadelphia—Duke Ellington told a reporter here recently that the history of jazz can be conveniently classified by the instruments that have dominated its various phases.

"First," he recalls, "there was the piano era. That takes me back to when James P. Johnson and Lucky Roberts first came to Washington; and later, when I first came to New York and heard Willie The Lion Smith. James P. and the Lion introduced me to Fats Waller, presenting me as a yearling who, they said, was learning fast."

"Later there was the trumpet era, which coincided with the rise of the big bands. It was the era in which Louis and Bix and Henry Busse and Clyde McCoy all made their names."

"The next era was the clarinet phase, which symbolized the rise of swing music—the era of Benny Goodman and Artie Shaw."

"Today it's the tenor sax era."

Duke didn't make any prediction on the looming of the Hammond Organ Era.

fresh and radical. We cannot generate the same excitement on hearing a Benny Goodman 1950 Trio record as if we had heard the identical record in 1935.

The converse is also true; to paraphrase a remark in the recent Frank Loesser interview in these pages, if we had listened to a Gillespie solo in 1925 we would merely have thought he was playing wrong notes. When we listened in 1945 we thought he was doing something delightfully different. Today the same solo sounds almost commonplace, because his pioneer work has been absorbed into the mainstream of music, imitated widely, and because the Law of Experience makes it impossible for us to get the same kick out of it as if we had been living on a desert island for the past seven years.

Try This Questionnaire

If you believe the Law of Experience can easily be broken, ask yourself these questions:

If you had heard a lot of Shearing Quintet records but NOT September in the Rain, how would you react to the latter if it came out today as a brand new release?

When you hear Woody Herman's current band playing Early Autumn, do you simply take it on the basis of what you hear, or do you mentally compare it with the way his previous band played the same arrangement?

Can you honestly listen to Ralph Flanagan's or Jerry Gray's music and ignore the fact that you ever heard Glenn Miller?

If you are a Stan Kenton fan, can you truthfully say that you would buy all his records, including the concert orchestra works, if you didn't know they were by Stan?

Have you never in your life listened to an old record and said that it sounds "dated"?

Don't You Believe It

If you admit your vulnerability, even on only one of the above five questions, you have admitted the existence of the Law Of Experience. And any time you hear me, or anybody else, claiming to be "completely objective" about any musical performance, just remember it's a lot of earwash. As long as we live in the world, and the world is full of music, there will be no such thing as objective reporting; there will merely be degrees of subjectivity.

NEWS-FEATURES

Who Blows There?

The record sessions listed below were recently held. Though not all jazz sessions, many of the dates may be of interest to collectors, musicians, and fans because of the sidemen in the orchestras and/or groups. Some of these records already are available. To be certain you'll get them, do not ask your dealer for them until you see them reviewed in the Down Beat record review section.

DUKE ELLINGTON ORCH (Columbia, 6/30/52). Clark Terry, Willie Cook, Ray Nance, Cat Anderson, tpts.; Britt Woodman, Kessiah Jackson, Juan Tizol, trs.; Hilton Jefferson, Russell Procope, alto; Paul Gonzales, tenor; Jimmy Hamilton, cl. & ten.; Harry Carney, bar.; Louis Bellson, drums; Wendell Marshall, bass; Duke Ellington, piano; Betty Roche & Jimmy Grissom, vocals. Take The A Train.

Same date, Cat Anderson, Clark Terry, tpts.; Russell Procope, cl. & alto; Paul Gonzales, tenor; Harry Carney, bar.; Louis Bellson, drums; Wendell Marshall, bass & Duke Ellington, piano. Betty Roche, vocal. Ever Lovin' Lover.

DUKE ELLINGTON ORCH. (Columbia, 7/1/52). Same personnel as 6/30/52. Perdido; The Mooche; Come on Home.

WOODY HERMAN ORCH (Mars, 7/7/52). Johnny Howell, Lee Forche, Don Fagerquist, Ray Caton, tpts.; Urby Green, Jack Green, Carl Fontana, trs.; Dick Hafer, Will Perkins, Arno Marsh, tenors; Woody, cl. & alto; Sam Staff, bar.; Chubby Jackson, bass; Nat Pierce, piano; Sonny Igou, drums; Dolly Houston & Woody, vocals.

Early Autumn (Woody, voc.); Clementine (Dolly, voc.); Perdido (inst. solo—Carl Fontana, tr.); Arno Marsh, ten.; Celeste Blues (inst. solo—Nat Pierce, celeste, Don Fagerquist, tpt.; Arno Marsh, tenor); Singing in the Rain (inst. solo—Don Fagerquist, tpt.; Will Perkins, tenor).

JUNE CHRISTY with orchestra under PETE RUGOLO (Capitol, 6/30, in Hollywood) Uan Rasey, Shorty Rogers, Joe Tricari, tpts.; Si Zentner, Milt Bernhart, Harry Betts, trs.; Gus Bivona, Julie Kinsler, alto; Bob Cooper, tenor; Chuck Gentry, baritone; Buddy Cole, piano; Phil Stephens, bass; Vince Terri, guitar; Shelly Manne, drums. Live Oak Tree; Man I Love.

COUNT BASIE ORCH (Mercury, 7/22/52). Joe Newman, Renald Jones, Paul Campbell, Wendell Culley, tpts.; Henry Coker, Benny Powell, Jimmy Wilkins, trs.; Marshall Royal, alto; Ernie Wilkins, tenor, alto & arranger; Eddie Davis, Paul Quinichio, tenors; Charlie Fowlkes, bar.; Russ Johnson, drums; Jimmy Lewis, bass & Count, piano & organ. Ernie Wilkins, Buster Harding, Andy Gibson, Nat Pierce, arrangers. Bready Jack & Jill; Nylon; You're Not the Kind (alto solo, Marshall Royal); Basie's Kick.

COUNT BASIE & his ORK. (Mercury, 7/23/52). Same personnel as 7/22/52. Paradise Stamp; There's a Small Hotel; Banny; Hobnob Boogie.

COUNT BASIE ORCH (Mercury, 7/26/52). Same personnel as above. Bootsy; The Cash Box; You're My Guest (Oscar Peterson, piano).

DIZZY GILLESPIE BAND featuring JOE CARROLL (Dee Gee, Chicago, 7/18/52). Dizzy, tpt.; Billy Graham, bar.; Bernard Griggs, Jr., bass; Wynston Kelley, piano; Al

Jones, drums. Blue Shies; Umbrella Man; I'm Confessin' that I Love You; Oo-Shoo-Be-Do-Be.

ILLINOIS JACQUET ORCH (Mercury, 7/24/52). Count Basie, organ; Hank Jones, piano; Jimmy Crawford, drums; Freddie Green, guitar; Ray Brown, bass; Illinois Jacquet, tenor. Leon Baby (comp. Billy May); Somewhere Along the Way and two originals.

ANNIE ROSS with TEACHO'S RHYTHMS. (Prestige, 10/9/52). Percy Heath, bass; Art Blakey, drums; Teacho Wilshire, piano and Ram Ramirez, organ. Lyrics for all tunes by Annie Ross; Teacho Wilshire, arranger. Twisted; Farmer's Market; Love Time; The Time Was Right.

HORACE SILVER TRIO (Blue Note, 10/9/52). Horace Silver, piano; Art Blakey, drums; Gene Ramey, bass. Yeah; Thou Swell; Nose; Horoscope.

GEORGE WALLINGTON, piano solos. (Prestige, 9/4/52). George Wallington, piano; Max Roach, drums; Charlie Mingus, bass.

Love Boat (Chuck Wayne added on mandola); Summer Rain; Escalating; Laura.

Same date, same personnel except Oscar Pettiford, bass, for Charlie Mingus. Red, White and Blue; When the Wedding Ring Was New; A Riverdare; Tenderly.

JOYCE BRYANT with JOE REISMAN'S ORK. (Okeh, 10/15/52). Charlie O'Kane,

Romeo Penque, reeds; Don Elliott, mellophone; Art DeRosa, French horn; Paul Winter, Max Ceppos, Max Hollander, Stan Kraft, Harry Katzman, Harry Malachuk, Sid Brecher, Sol Deutsch, vln.; Fred Miller, cello; Arnold Fishkin, bass; Sid Bulkin, drums; Cy Coleman, piano; Joe Reisman, arranger & conductor. Love for Sale; three others.

JIMMY DORSEY & HIS ORK. (Columbia, 10/17/52). Riley Norris, Ray Raye, Bobby Stylos, Bill Patterson, tpts.; Jimmy Henderson, Frank Rahak, Billy Verplank, trs.; Ben Fussell & Nino Pallotti, altos; Glenn Stainer & Buzz Brauner, tms.; Vinny Ferrara, bar.; Carlo Kiffe, drums; Bob Carter, piano; Bill Lolanti, bass; Hy White, guitar; Jimmy Dorsey, alto & clarinet. Love Came Out of the Night; Jump Back, Honey; Serves You Right; When They Asked About You.

TITO RODRIGUEZ & HIS ORK. (Tico, 10/16/52). Harold Wegbreit, Ed. Badgely, Chino Gonzales, Jimmy Fraser, cl. Badgely, Romero, bongos; Chuck Duchesne, conga; Louis Barreto, bass; Ray Munoz, tymbales; Tom Garcia, piano. Habaneras; Es Eres Tu; La Tullia; Mambo Chochos.

BENNY GOODMAN SEXTET. (Columbia, 10/22/52). Benny Goodman, cl.; Terry Gibbs, vibes; Ed. Safranek, bass; Don Lamond, drums; Lou Stein, piano. Four or Five Times (Benny Goodman, cl. & vocal); East of the Sun.

PATTI PAGE with JOE REISMAN'S ORK. (Mercury, 10/24/52). Chris Griffin, Andy Ferretti, Mickey McMickle, trs.; Jack Satterfield, Kai Winding, George Navarre, Herb Dawson, trs.; Romeo Penque, Charlie O'Kane, reeds; Ray Barr, piano; Joe Sinacora, guitar; Pete Roberts, bass; Stanley Kaye, drums; Max Ceppos, Paul Winter, Harry Katzman, Max Hollander, Julie Scheeter, Stanley Kraft, Sal Spillie; Joe Reisman, arranger & conductor. Why Don't You Believe Me?, three others.

BERNIE MANN & THE BAND OF AMERICA. (Col. 9/9/52). Leon Morian, Chuck Genduso, Skippy Lipsky, Joe Ferretti, tpts.; (Turn to Page 17)

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## Record Reviews

(Jumped from Page 15)

### Luncheon Special

**Luncheon Special**  
**Uptown Blues**  
**Well All Right Then**  
**What's Your Story Morning Glory**  
**The Lonesome Road**  
**Baby Won't You Please Come Home**  
**Chopin's Prelude #7**  
**White Heat**

Album Rating: ★★★

After all the chatter about who stole what from Luncheon when, young listeners who know only Ray Anthony and Billy May may be interested in this LP, a curiously arbitrary assortment of 1939 and 1940 Luncheon sides by a band that enjoyed a unique reputation at that time for precision, incisive and fine orchestration.

Some of the choppy phrasing sounds oddly dated, but on several numbers the band's wonderful beat and phrasing can be appreciated. Billy Moore's scoring of Mary Lou Williams' *Story and Chopin's Prelude*, and the head arrangement (*Uptown*) that became the band's theme, are highlights. *White Heat* is (and was at the time) sheer trash.

The soloists, none of them credited in the very vague album notes, include Ted Buckner, Willie Smith and Dan Grissom on alto; Snooky Young and Paul Webster on trumpet; Trummy Young and Elmer Crumley on trombone.

Let's hope the next Luncheon LP includes *Belgium Stomp*, *Le Jazz Hot*, *Put It Away* and more of the truly great Luncheoniana. (Columbia GL 104.)

### Gerry Mulligan Quartet

★★★★ *Lullaby Of The Leaves*  
 ★★★★★ *Bernie's Tune*

It may have been the quest for a new sound that motivated the absence of a piano, or it may have been simple economy. Anyway, Chico Hamilton's drums and Bob Whitlock's bold bass sound make a perfectly effective rhythm support for the two horns—Mulligan's baritone and Chet Baker's trumpet. There's nothing sensationally new in the writing on either side—Bernie's opus is a simple minor original—but it's smooth-flowing modern music, excellently recorded. (Pacific Jazz 601.)

### Kid Ory

★★ *Croole Song*  
 ★★ *South*

Kid Ory's traditionalists are not as fluidly coherent in ensemble as one would expect. *Croole Song* is just that, a jingle rendered by Ory reminiscent of *Eh La Bas*, with Mutt Carey's trumpet providing an

uncertain opening into the vocal. *South* is worked up into a series of stops to show off the front line—Ory, Carey and clarinetist Omer Simeon. (Good Time Jazz 72.)

### Cal Tjader Trio

★★★ *Lullaby Of The Leaves*  
 ★★ *Three Little Words*

Cal is at the vibes on *Leaves*, which introduces some pleasant changes. But he's at the drums on *Words*, which he over-cymballizes to the point where Vince Guaraldi's piano work is undeservedly blotted out. (Galaxy 705.)

### Bob Scobey

★★★ *Chicago*  
 ★★ *Sailing Down Chesapeake Bay*

Scobey's Frisco Dixie revivalists play with an amazing amount of vigor and spirit. *Chicago* is one of the better two-beat discs of the season if only for its wonderful free-wheeling spontaneity, a characteristic too often missing in recorded Dixieland. Scobey's trumpet leads the pack potently and George Probert's soprano further enhances the side, which spots a Clancy Hayes vocal chorus. The coupling is commercial razzamattaz, musically notable for Wally Rose's honky piano backdrop for Hayes' vocals. (Good Time Jazz 71.)

## RHYTHM & BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double (##).

### Benny Carter

★★ *You Belong To Me*  
 ★ *Wanna Go Home*

Here's what can happen to a great musician in the quest for a commercial market. He stands in the middle of the Holland tunnel, delivering his alto sax to the melody of a current hit, followed by a big band that seals it off with a melodramatic ending. The coupling, except for a 30-second interlude by Benny, is entirely vocal, featuring a female unit that doesn't even get label credit. It's doubtful whether the long-deserved fame and fortune can reach Benny along this route. (Victor 20-5005.)

### Ray Charles

★★★★ *The Midnight Hour*  
 ★★ *Roll With My Baby*

Charles makes his Atlantic debut with a haunting slow blues, *Hour*, and a light-

hearted medium rocker, *Baby*. His small accompanying band is expert. (Atlantic 976.)

### Fats Domino

★★★★ *Dreaming*  
 ★★ *How Long*

*Dreaming* is an odd instrumental; it's a slow boogie with the rhythm pattern monotonously repeated from beginning to



BACK IN MANHATTAN recently, San Francisco's Dave Brubeck barged into Birdland again with his quartet (including bassist Bull Rutherford) and impressed jazz fans, most of whom knew him from previous appearances there and from his Fantasy records.

end with melody, and an attractive one, carried by a piercing altoist for two choruses and by Domino at the piano, honk style, for the middle chorus. Should stir most in Domino's home Delta country. Reverse is a routine blues, not the standard *How Long* incidentally, with Domino singing two choruses around a chorus of subdued guitar. (Imperial 5209.)

### Four Buddies

★★ *Sweet Tooth For My Baby*  
 ★★ *What's The Matter With Me?*

A good Raven-styled group turns in a rocking, though uneventful, medium blues on *Baby*, reverses to a sugary ballad which is well produced to create mood and succeeds. (Savoy 866.)

### Lil' Son Jackson

★★★ *Rockin' And Rollin' #2*  
 ★★ *Journey Back Home*

First rate "down home" southern blues chanting and material with a group of guitars for accompaniment. Has a ring of authenticity. (Imperial 5204.)

### Smiley Lewis

★★★ *It's So Peaceful*  
 ★★ *Gumbo Blues*

*Peaceful* is a slow rocking blues with a double entendre theme and spots a brief tenor sax bit; reverse is a shuffle blues which reminisces about New Orleans. Lewis is an adept blues singer. (Imperial 5208.)

### Jimmy McPhail

★★ *I Could Love You More*  
 ★★ *Sugar Lump*

MacPhail delivers the ballad, *Love*, uneventfully; *Sugar* is a jump novelty of no particular import, though it features some tidy band work and the now traditional tenor. (Victor 20-5026.)

### # Roosevelt Sykes

★★★★ *Security Blues*  
 ★★ *Walkin' This Boogie*

*Security* is a gimmicked-up side, spots Sykes shouting with reverberations and echoes thrown wide open. The blues, however, materially is not as strong as the performance of it. Reverse is a boogie blues, instrumental save for a brief chorus. Opening Basie-ish piano, a good guitar and a crisp rhythm section help make this a likely entry (United U-129.)

### T-Bone Walker

★★★ *Street Walking Woman*  
 ★★ *Blues Is A Woman*

Backed by a good small combo and a crisp rhythm section, T-Bone reels off a couple of fairly ordinary slow blues, plays some of his odd-sounding steel guitar on both sides, shares the instrumental lime-light on *Street* with a gutty tenorist. (Imperial 5202.)

### Dinah Washington

★★★★ *Make Believe Dreams*  
 ★★ *Stormy Weather*

Dinah works out with strings on a current pop and the classic standard, both of them sung effectively. (Mercury 5906.)

## WHO BLOWS THERE?

(Jumped from Page 16)

Billy Raush, Harry Davito, Paul Selden, trs.; Johnny White, John Laporta, alts.; Frank Socolow, Al Young, tenors; Deane Kincaide, bari.; bass trs.; bass cl.; Wes Wechsler, piano; Barry Galbraith, guitar; Lee Hulbert, bass; Mel Zelnick, drums and Gene Gifford, arranger.  
*Misty*; *Moonlight Minuet*, and two pops.

ZOOT SIMS, tenor solos. (Prestige 9/9/52). Zoot Sims, tenor; Kai Winding, trs.; Al Cohn, tenor; Art Blakey, drums; Percy Heath, bass; George Wallington, piano.  
*Tangerine*; *Zootcase*; *Morning Fun*; *Red Door*.

CHICO O'FARILL'S ORK. (Mercury 9/7/52). Al Stewart, Nick Travis, Jim Nottingham, Mario Bausa, Doug Mettome (solo

tp.), tpts.; Vern Friley, Fred Zito, Eddie Bert, trs.; Lemmie Hambro, Ben Harrod, alts.; Flip Phillips, solo tenor; George Berg, Eddie Wasserman, tenors; Danny Bank, bari.; Don Lamond, drums; Rene Hernandez, piano; Jose Mangual, bongos; Uba Nieto, timbales; Luis Miranda & Conchido Camero, congas; Bobby Rodriguez, bass.

Panorama (LP).

HERBIE FIELD'S ORK. (Coral, 9/22/52). Doug Mettome, Jim Nottingham, Chuck Genduso, Ed Badgely, tpts.; Eddie Bert, Bari Varasolona, trs.; Sam Zisman, Charlie Kennedy, Herbie Fields, Eddie Wasserman, Al Young, Danny Bank, reeds; Joe Black, piano; Joe Gatto, piano (on *Dardanella*); Rudy Cafaro, guitar; Dante Martucci, bass; Phil Arabia, drums.  
*Dardanella*; *Everything I Have Is Yours*; *Rio Rita*; *Surf* (Manny Albam orig.).

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Jensen, Jens (Elm Grove) Kalamazoo,  
Mich.

Shafer, Freddy (On Tour) GAC  
Smith, Jemie (King Philip) Wrentham,  
Mass. b  
Spanier, Muggsy (Yankee Inn) Akron, O.  
11/21-29 mc (Mahogany Hall) Boston,  
12/1-21  
Spivak, Charlie (Statler) NYC, 12/15-  
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**Parnell Crew Loses Two Key Soloists**

London—Ronnie Scott, star tenor soloist of the Jack Parnell band, has left to form his own combo, which will also include another Parnell man, baritone-saxist Harry Klein.

Kenny Graham is disbanding his Afro-Cubists to join Parnell on baritone and young tenor man Joe Temperley is replacing Scott.

**Thornhill**  
(Jumped from Page 1)

or what it is that Claude needs to create that impetus which is necessary these days to elevate a band.

**The Discovery**

And this is what I discovered after listening and after discussing Claude Thornhill at great length with Claude Thornhill. Much like the nature of his music, there has been a subtle change in the band's sound through the past few years until it no longer is playing a library that could honestly be labelled "Claude Thornhill's." Basically Claude is an arranger. He framed the sound of this band in the early '40s. He was trying to translate the high, thin string section sound of Kostelanetz into the framework of a reed section. This he did with a unison clarinet sound that was as fresh a creation in a dance band as there has been in 10 years.

But those basic sounds which were the foundation of the band were decimated as time went by, when Claude became too busy to write his own book and other arrangers produced the library. There was a tendency on part of these arrangers to write out their souls into music for Claude and they wrote great stuff, modern stuff. But this was not the stuff that Claude's idea was made of. Claude's band was not a soloist's paradise; this was a band of revolutionary sounds (which still are startlingly fresh) whose core was to be found in ensemble work.

**A Servant**

For a while, Claude enjoyed these subtle changes in style and sound, and whenever I mentioned the clarinets to him, he'd tell me how tough it is to find clarinetists with good intonation. But the kicks from the solos are gone and the realization that as a leader he had become the servant of his musicians has become established in his own mind.

So Claude will be approaching

**Ex-Hamptonians Form Coast Combo**

Hollywood—Four members of the Lionel Hampton crew, which has been one-niting the Coast territory, have left to join a new combo headed by Al Grey, former Hampton trombonist.

Departures were Ray Johnson, bass; Johnny Board, tenor; Ellis Bartee, drums; and Rosetta Perry, vocals. Permanent replacements not set at writing.

New Grey unit, which also will contain Paul Monday, piano, and Joe Scott, trumpet, will be part of a packaged headlined by Clarence (Gatemouth) Brown, blues bawler.

This new band of his with a new outlook. He's going to slowly but surely bring this band around to play his kind of music, his classically-conceived idea of a dance band. To accomplish his mission, he will again take pen in hand and produce library for himself to once again set the patterns for his band.

**An Appetizing Future**

This was good news to me for I feel that Claude's formula is the one which should have succeeded Glenn Miller's in popular acceptance. Musically, much of that original Thornhill idea stands up today as completely fresh as when they first were created, smacking of a timelessness in orchestrated popular music as an Ellington and with a commercial appeal of a Miller.

The ingredients are there and Claude is the only cook so the resulting dish can only be completely appetizing. Perhaps this change in his outlook will turn the tide for Claude, bring him back on record, and set him off on the glorious future which he rightfully deserves.

Incidentally, Claude has with his band a really first-rate singer who goes by the name of Miss Chris Connor. She's quite a handsome

**Patrons**  
(Jumped from Page 1)

a fling with a talent provided the bill is being paid by someone else. This holds true for singers mainly, but there are a few rare cases where a band is being financed by non-music business resources.

**Talent Agencies**

As for the talent agencies, GAC has long been conscious of keeping on the lookout for new talent and has been lucky enough to come up with most every major new singing talent including Patti Page, Johnnie Ray, Eddie Fisher, Guy Mitchell, Mindy Carson, etc., and band: Ray Anthony, Billy May, etc.

But MCA, the giant of the talent business, has allowed its music scene to decay the last few years. Recently however the agency undertook to get back both into the singer and band field. It landed Neal Hefti's young band and singer Tony Bennett and the agency is out to find and build more.

Its approach is novel for an agency. The agency's many salesmen are combing the hinterlands for budding talent, are particularly on the lookout for kids who have made some small label or local label recordings, and are offering these kids to night spots which have never played talent before. Theory behind the plan is that MCA will be putting to work a potential new entertainer or band at a low salary to a night club buyer who has never investigated the potency of talent on his cash register. Thus MCA acquires new talent and opens new outlets for talent at the same time.

But, it is generally agreed in music circles, there still is nothing like band experience to round out the basic education for a musical talent.

wench, but more important, is evolving on the bandstand an excellent Anita O'Day-ish style which is enhanced with some range and which is further influenced by the leader's impeccable taste.

WIND

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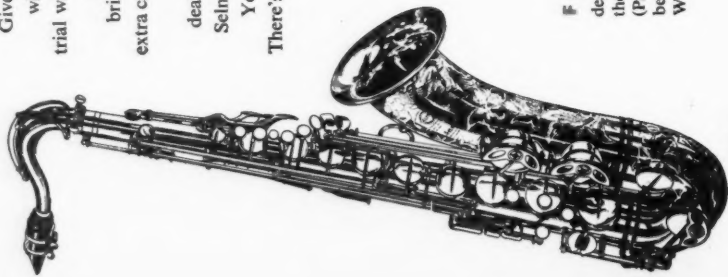
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